

# BAY • GUARDIAN

R A I S I N G   H E L L   S I N C E   1 9 6 6

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | NOVEMBER 13 - 19, 2013 | VOL. 48, NO. 7 | FREE



## UNDOCUMENTED & UNAFRAID

Young people  
on the cutting edge  
of the immigration  
reform movement risk  
everything to challenge  
deportations **PAGE 12**

GUARDIAN PHOTO OF ACTIVIST DAVID LEMUS  
BY BRITTANY M. POWELL

### WINTER ARTS GUIDE

Golden girls, horror flicks, Hanukkah haps **P33**

### STREET FIGHT

Why won't some progressives oppose parking? **P9**

### THE BIGGEST LOSER

Sports-scandal doc 'The Armstrong Lie' **P35**

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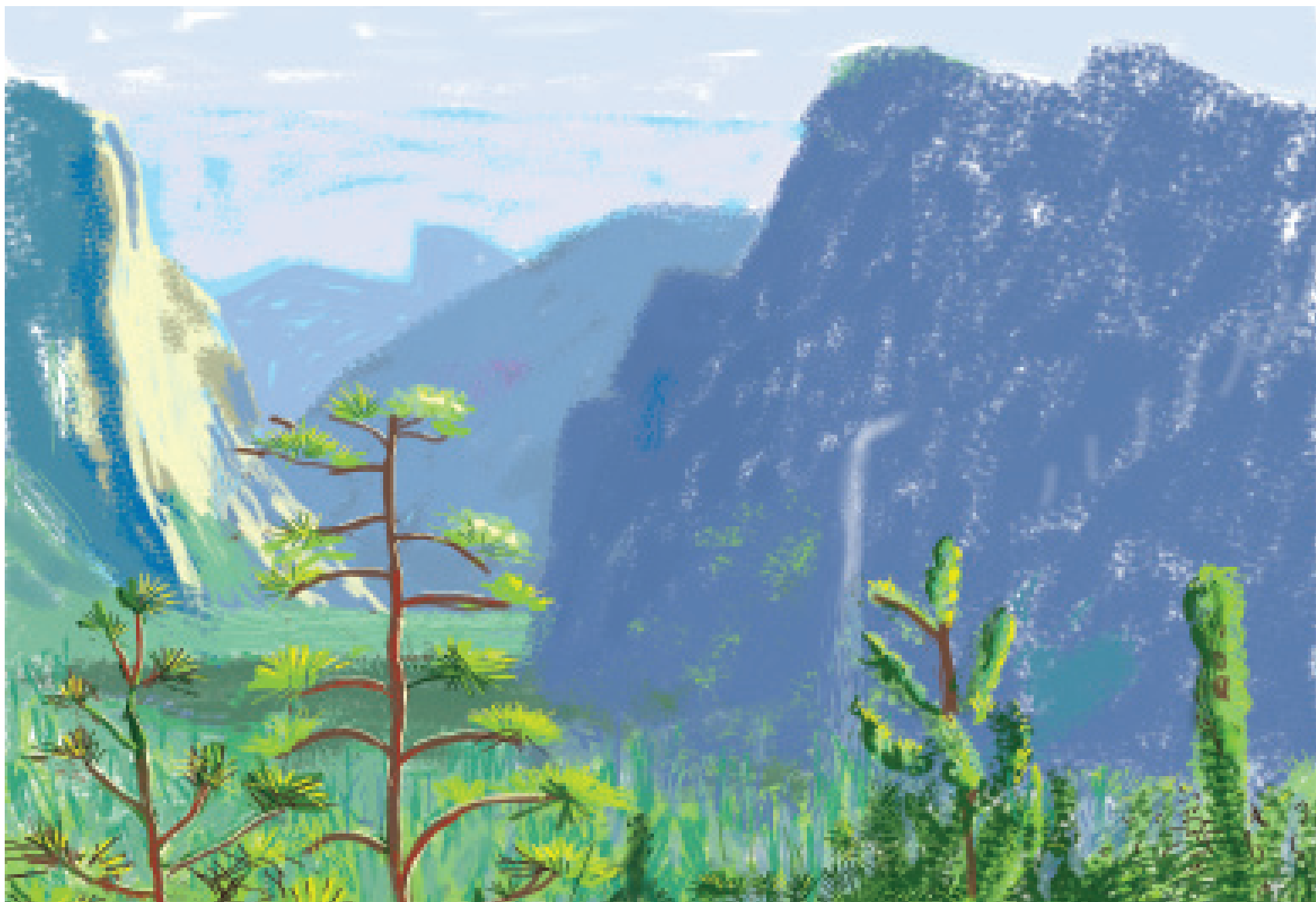
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DBOX



# DAVID HOCKNEY

## A BIGGER EXHIBITION

Celebrated British artist David Hockney returns to California with an exhibition assembled exclusively for the de Young. Expansive in scope and monumental in scale, this is the first comprehensive survey of his 21st-century work. Renowned for his use of traditional materials as well as evolving technologies, Hockney has created new art in an array of media, from watercolor on paper to iPad drawings, and oil on canvas to digital movies.

David Hockney, *Yosemite I, October 16th 2011* (detail). iPad drawing printed on 6 sheets of paper, mounted on 6 sheets of Dibond. © 2013 David Hockney

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HERBST EXHIBITION GALLERIES

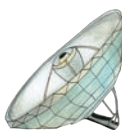
**de Young**  
GOLDEN GATE PARK

This exhibition is organized by the Fine Arts Museums of San Francisco in collaboration with the artist. Director's Circle: Penny and James George Coulter, David Davies and Jack Weedon, The Michael Taylor Trust, and Diane B. Wilsey. Curator's Circle: The Bequest of Dr. Charles L. Dibble, Ray and Dagmar Dolby, and Marissa Mayer and Zachary Bogue.

**San Francisco**  
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## AND SO IT BEGINS

We've been waiting for Sup. David Campos and David Chiu to start mixing it up in their Assembly race — anything from a snide comment in board chambers to a butting of chests — and we finally got a little taste of things to come on election night. They both spoke at the victorious No on Props. B&C party, with Chiu playing it straight, followed by Campos managing to work in three subtle digs at Chiu and his voting record in a speech of less than a minute. As they say in high school, "Fight, fight, fight!"

## PARKS CLOSING AT NIGHT

Homeless people looking for a comfy spot to sleep and locals aiming to get busy under the stars lost out last week, as a narrow vote of 6-5 by the Board of Supervisors will now close San Francisco parks between midnight and 5am. Sup. Scott Wiener authored the resolution, which he said was to ward off park vandals. Tom Temprano, president of the Harvey Milk LGBT Democratic Club, disagreed. "I think that anyone who tells you the homeless will not be targeted in legislation that closes our parks at night is lying to you," he said.



## SHARELESS IN SUNSET, RICHMOND

The Bay Area's shiny new Bike Share program is ready to expand, and in early 2014 the popular program will have new stations lined with 150 additional little blue bicycles in the Mission, Castro, Hayes Valley and Mission Bay neighborhoods (a total of 500 bikes in SF). But if you live on the west side of the city, well, tough luck. At a hearing convened by Sup. Scott Wiener, Bike Share Project Manager Heath Maddox said not only is the popular program not likely to expand into the Sunset and Outer Richmond districts anytime soon, it might not fully expand there at all — ever. "It's a significant cost to the system," he said, because the west side is less densely populated. The south side of SF is also low on the totem pole for expansion. | PHOTO BY MIKE KOZMIN

## THE INTERNET IS ON FIRE

The Internet archive (archive.org) is a treasure trove of early cinema, digital books and hamster GIFs, based in our very own Inner Richmond District. A blaze ravaged its offices on Nov. 6 at 3am causing over \$600,000 in damage to their digitization machines, which they use to archive the whole of human literary creation (ya know, books? paper?). No one was hurt, no data was lost, and the unfortunately archived MySpace profiles from 2003 are A-OK. | PHOTO COURTESY THE INTERNET ARCHIVE



## REEL EDGY

Before NC-17, there was X. (It just sounds so much more alluring and dangerous, doesn't it?) The Yerba Buena Center for the Arts series "X: The History of a Film Rating," running through Dec 19, pays tribute to films that came out prior to the rating's eventual porn-industry associations. Of course, 1969 Best Picture-winning *Midnight Cowboy* makes the cut, along with Bernardo Bertolucci's erotic drama *Last Tango in Paris* (1972); John McNaughton's truly chilling *Henry: Portrait of a Serial Killer* (1986); Ralph Bakshi's *Fritz the Cat* (1972), the first animated film to get X'd; Russ Meyer's Roger Ebert-scripted cult classic *Beyond the Valley of the Dolls* (1970); and John Waters' immortal *Pink Flamingos* (1972, pictured), among others. And if it's titillation you seek, consider this: all films are screening on 35mm. Yes! [www.ybca.org](http://www.ybca.org)



## WANDA WILD

Rockabilly queen Wanda Jackson shook up the Chapel last Thursday. For more Live Shots, see SFBG.com/Noise. | PHOTO BY HALEY ZAREMBA

## NEW HOPE FOR NEW STAR WARS

The first true sequel to the original *Star Wars* trilogy, *Star Wars VII*, will bring us back to that galaxy far, awesomely away on Dec. 18, 2015 — a new announcement sure to make "warsies" salivate. J.J. Abrams of *Star Trek* directorial fame will helm the new sequel. Try to use the two-year wait to cleanse memories of the George Lucas' directed prequels (remember Jar Jar?), which wrought Death Star level fan hatred worldwide. But that's the path to the dark side. Fear leads to anger, anger leads to hate, hate leads to suffering. So take Yoda's advice and chill out like a jedi master and get pumped for some sweet *Star Wars* action.



## CHEB I SABBAAH, 1947-2013

The Bay Area lost one of its international DJ and music stars last week. Algerian-born, Bay-based godfather of the global electronic movement Cheb I Sabbah succumbed to cancer after several years of fighting. The invaluable teacher influenced a generation of world music-makers with his 18-year-long 1002 Nights weekly party at Nickie's in the Lower Haight in the 1990s and 2000s, and his prolific work released on the local Six Degrees Records label, which blended Indian raga, reggae riddim, Arabian chant, and African percussion with a contemporary dance music sensibility. Cheb I's long journey included a stint with the legendary Living Theater in Paris and New York, encounters with the Free Speech Movement at Berkeley, collaborations with jazz legend Don Cherry, and jobs at Amoeba Music and Rainbow Grocery. PHOTO BY SHAY PERETZ



## LA LUZ DERAILED

Seattle surf rock quartet La Luz was supposed to play SF two nights last weekend, but its tour was cut short after a major car accident. La Luz offered this statement: "[It] was probably the most terrifying experience of any of our lives. But we're OK!...We lost a lot of things (pretty much everything we had) and got pretty banged up when we were hit by a semi...but we're just awfully glad to be alive." The band's label set up a Paypal account through [laluzdonate@gmail.com](mailto:laluzdonate@gmail.com).



## POLITICAL ALERTS

### THURSDAY 14

**FORUM: OUR CHILDREN, OUR CITY**  
Cesar Chavez Elementary School, 825 Shotwell, SF. [ourchildren-ourcity.wikispaces.com](http://ourchildren-ourcity.wikispaces.com). 6-9pm, free. Mayor Ed Lee and San Francisco Unified School District Superintendent Richard Carranza will join with other city leaders for this forum on public education in the city. The Children's Fund and the Public Education Enrichment Fund, which together provide more than \$100 million for young people in the public education system, will soon expire. Are there smarter and more effective ways for parents, educators and city officials to work together? Show up to share your opinions and ideas. Mayor Ed Lee, San Francisco Unified, and senior leaders from the city and SFUSD invite you to share your opinions and ideas.

**WATCH A FILM ABOUT CLIMATE CHANGE ABOARD A FAMOUS SHIP**  
Pier 15, 698 Embarcadero, SF. [tinyurl.com/PostcardsofClimateChange](http://tinyurl.com/PostcardsofClimateChange). 6-7:30pm or 8-9:30 p.m., free. RSVP required. Join Greenpeace on the deck of its intrepid environmental crusading vessel, the Rainbow Warrior, which is temporarily berthed in the San Francisco Bay. "Postcards from Climate Change," was inspired by the unprecedented destruction wrought by Hurricane Sandy. Greenpeace began collating climate change stories from the affected region and expanded its reach to the rest of the country.

### FRIDAY 15

**SOCIAL IMPACT FILM FESTIVAL**  
The New Parkway Theater, 474 24th St., Oakl. [Events.compathos.com](http://Events.compathos.com). 6-11pm Friday, 5pm-12am Sat/16. Sponsored by the Compathos Foundation, the Relevant! Social Impact Film Forum will bring together community leaders to deepen an understanding of issues relevant to the Bay Area. With the theme New Worlds are Possible, it will include screenings of award-winning documentaries and nonfictional shorts by filmmakers and young, Oakland-based media artists tackling issues such as human rights, immigration, crime and violence, environmental and related health issues and social injustice. Tickets can be purchased online in advance. Ticket proceeds benefit Compathos' Youth Media Travel Abroad Program, which facilitates youth media and social justice. Cosponsored by KPFA.

### TUESDAY 19

**FORUM ON A NEW COUNTY JAIL**  
First Unitarian Universalist Center, 1187 Franklin, SF. 1-3pm. A debate is under way about a proposal to build a long-term jail, to replace seismically unsound county jails at San Francisco's Hall of Justice. The planned facility would be smaller than the current jail and incorporate more space for programming and family visitation. But some prison justice advocates question the idea of building a new jail at all. At this forum, representatives from the San Francisco Sheriff's Department and Californians United for a Responsible Budget, which seeks to reverse mass incarceration, will debate the best way forward for prison and restorative justice.

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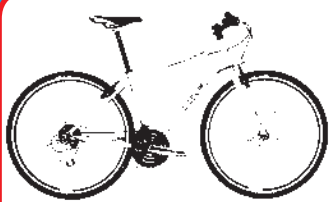
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**CONTRIBUTING EDITORS KIMBERLY CHUN,**

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**CONTRIBUTING ARTISTS TIM DAW,**

KEENEY + LAW PHOTOGRAPHY, MIKE KOOZMIN,

BRITTANY M. POWELL, MATTHEW REAMER,

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# Build a memorial to Jonestown

BY COURT HASLETT

**OPINION** Five years after the Federal Building in Oklahoma City was destroyed and 168 people perished, the Oklahoma City National Memorial was dedicated to the victims. On Sept. 12, 2011, 10 years after the attacks on the World Trade Center, the 9/11 Memorial was open to the public. By all accounts, both sites are solemn, powerful tributes to the people who died in those tragedies.

Prior to the Sept. 11 attacks, the record for the most American lives lost in one event, excluding war and natural disasters, belonged to the victims of the Jonestown Massacre, where 918 Americans died on Nov. 18, 1978. While the tragedy occurred in Guyana, the victims were almost entirely from the Bay Area, where the Peoples Temple had operated throughout the 1970s.

Yet here we are, 35 years later, and there is nothing honoring the victims of Jonestown anywhere in San Francisco. There is a memorial in Oakland's Evergreen cemetery, where over 400 people from the massacre are buried in a mass grave, but San Francisco, the place where the seeds of this tragedy were sown, hasn't seen fit to honor the victims of Jonestown in any way.

Jim Jones and the Peoples Temple were an integral part of San Francisco's political power structure during the 1970s. From the Temple's headquarters at 1859 Geary St., two doors down from the Fillmore Auditorium, Jones marshaled the bulk of his congregation and rose to power. Key to this rise was the support Jones received from the city's elected officials, all of whom coveted Jones's approval for good reason: Jones could mobilize thousands of voters for any given candidate in a moment's notice.

The 1975 mayoral election was a prime example of that power. By order of Jones, Temple members turned out strongly for George Moscone, tilting a close election in his favor. As Jim Jones Jr. explained to David Talbot in his book *Season of the Witch*, "We loaded up all 13 of our buses with

maybe 70 people on each bus, and we had those buses rolling nonstop up and down the coast into San Francisco the day before the election," recalled Jim Jones Jr. "We had people going from precinct to precinct to vote. So could we have been the force that tipped the election to Moscone? Absolutely." Moscone thought so. After the election, he rewarded Jones by appointing him to the Housing Authority.

Moscone was by no means the only elected official who courted Jones. Then-Assemblymember Willie Brown described Jones as "a combination of Martin King, Angela Davis, Albert Einstein, and... Chairman Mao." Harvey Milk, perhaps Jones's biggest supporter, defended Jones until the end, stating, "My name is cut into stone in support of you—and your people."

Lester Kingsolving wrote a series of articles for the Examiner as far back as 1972, alleging misconduct by the Temple. In 1977, New West magazine published an article by Marshall Kilduff and Phil Tracy detailing many of the horrors that were happening at the Temple, including beatings, sexual humiliation, and financial malfeasance.

The widespread belief that what happened in Jonestown was a mass suicide further underlines the need for a memorial in San Francisco. While a number of people who drank the cyanide-laced Flavor Aid did so willingly, many of the victims only drank the poison to avoid the alternative — a gunshot to the head. It is also unequivocally not the case for the 276 children who were forced to ingest the cyanide.

San Francisco should stop trying to whitewash Jones from its history books. Building a memorial to the victims of Jonestown in San Francisco, the city most responsible and most affected by the massacre, seems the least we can do to honor the 918 people who lost their lives 35 years ago. **SFBG**

*Court Haslett is the author of Tenderloin, a crime novel based in 1970's San Francisco. You can follow him on Twitter @courthaslett*

## THIS MODERN WORLD

# MIS-TAKES WERE MADE

OF COURSE, THIS STATEMENT DIDN'T HELP MATTERS ANY:

"IF YOU LIKE YOUR HEALTH CARE PLAN, YOU WILL BE ABLE TO KEEP YOUR HEALTH CARE PLAN, PERIOD."



NOR DID THE ATTEMPT TO RETRO-ACTIVELY AMEND IT:  
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WE'LL REFORM HEALTH CARE WITH A BYZANTINE, MARKET-BASED SYSTEM FIRST CHAMPIONED BY THE HERITAGE FOUNDATION!



WHAT COULD GO WRONG?

INSURERS REPAID THE FAVOR WITH WIDESPREAD CONFUSION.

THEY'RE CANCELLING MY CHEAP POLICY THAT PROVIDES NO REAL COVERAGE--AND FORCING ME INTO A PLAN I CAN'T AFFORD!

I THINK? THIS IS AN OUTRAGE! I'LL NOTIFY THE NEWS MEDIA AT ONCE!

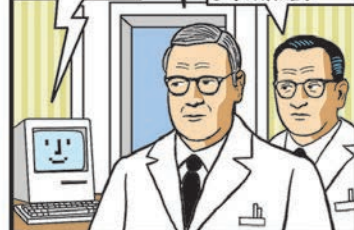


NO MENTION OF OTHER OPTIONS AVAILABLE VIA HEALTH EXCHANGES.

AND IT WOULD HAVE BEEN USEFUL TO HAVE A WORKING WEBSITE. WE'VE ALMOST GOT IT FIXED!

BEEP-BADEEP--SCREEEEEECH!

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INSURANCE COMPANIES WERE MARVELS OF EFFICIENCY!

IF YOU HAD A PROBLEM, YOU JUST CALLED THEM UP--

--AND THEY DENIED YOU COVERAGE!



PIECE OF CAKE!

## Reduce California's prison population

**EDITORIAL** California must reduce its prison population — as federal judges have been ordering for years to address severe overcrowding and substandard health care — and it should use this opportunity to completely reform its approach to criminal justice.

Instead, Gov. Jerry Brown has chosen to fight this reasonable directive, exporting thousands more of our inmates to other states and propping up the unseemly private prison industry in the process by signing a \$28.5 million contract with Nashville-based Corrections Corporation of America.

Last month, the federal judges overseeing California's prison downsizing once again extended their Dec. 31 deadline for the state to cut its 134,000-person prison population by another 9,600 inmates, pushing it back to Feb. 24 while the state and lawyers for the prisoners try to negotiate a deal. An update on the status of negotiations is due Nov. 18.

We urge Gov. Brown to follow the lead of his fellow Bay Area Democrats in choosing a

more enlightened path forward. Assemblymember Tom Ammiano (D-SF), who chairs the Assembly Public Safety Committee, has convened several recent hearings looking at alternatives to incarceration, including one on Nov. 13 focused on diversion and sentencing.

"I'm hoping to come up with a sentencing reform bill out of this hearing," Ammiano told the Guardian, expressing hopes that Californians are ready to move past the fear-based escalation of sentences that pandering politicians pushed throughout the '90s, continuing the progress the state has already made on reforming Three Strikes and some drug laws. Sen. Mark Leno has also provided important leadership on these issues.

There's no justification for California to have among the highest incarceration rates in the world, four times the European average, and we should embrace the mandate to reduce our prison population with everything from sentencing reform to addressing poverty, police and prosecutorial bias, early

childhood education, and other social and economic justice issues.

Closely related to reducing our prison population, at least in term of dropping the "get tough" attitudes that undermine our compassion and humanity, is treating those we do incarcerate more humanely.

Ammiano and Sen. Loni Hancock (D-Oakland) helped end this summer's prisoner hunger strike by holding a hearing on improving conditions in the prisons, including the possibility of abolishing cruel solitary confinement practices, as the United Nations recommends and even Mississippi has managed to do. And we think abolition of capital punishment should remain an important near-term goal.

Brown isn't the most progressive on criminal justice issues, following in an unfortunate tradition of Democratic governors who fear being called soft on crime. But Ammiano sees hopeful signs of potential progress, and he has our support. Now is the time to move California's criminal justice system into the 21st century. **SFBG**

BY JASON HENDERSON

**STREET FIGHT** Parking reform is one of the most radically important elements of making San Francisco a more livable and equitable city.

In this geographically constrained city, parking consumes millions of square feet of space that could be used for housing, especially affordable housing in secondary units. Curbside parking in the public right of way impedes plans to make Muni more reliable for hundreds of thousands of transit riders. Parking in new housing and commercial developments generates more car trips on our already congested and polluted streets, slowing Muni further while bullying bicyclists and menacing pedestrians.

Fundamentally, parking is a privatization of the commons, whereby driveway curb cuts and on-street parking hog the public right-of-way in the name of private car storage. The greater public good — such as reducing greenhouse gas emissions and enhancing public safety through bike lanes, wider sidewalks, public green spaces, and transit-first policies — is subsumed to narrow private interests. These are among the many reasons why, for over a decade, parking reform has been a key part of progressive transportation policy.

Yet lately, it has been disappointing to watch progressives, especially on the Board of Supervisors, retreat from that stance. In Potrero Hill and North Mission, a vitriolic reaction has slowed rollout of nationally acclaimed SF Park, which raises revenue for Muni and is a proven sustainable transportation tool. Yet there are murmurings that some progressive supervisors might seek an intervention and placate motorists who believe the public right-of-way is theirs.

On Polk Street, some loud merchants and residents went ballistic when the city and bicycle advocates proposed removing curbside parking to accommodate bicycles. The city, weary of Tea Party-like mobs, ran the other way, tail-between-legs. Progressive supervisors seem to have gone along with the cave-in.

Along Geary, planning for a desperately needed bus rapid transit project drags on. And on. And on. And on. The lollygagging includes bending over backward to placate some drivers who might be slightly inconvenienced by

# Driving us crazy

..... Are some progressives screwed-up on parking? .....

improvements for 50,000 daily bus riders.

One thing that is remarkably disturbing about this backpedaling is that, in an ostensibly progressive city by many measures (civil rights, tolerance, environmentalism), the counter-attack is steeped in conservative ideology.

That is, conservatives believe that government should require ample and cheap parking, whether in new housing or on the street.

This conservative ideology, shared by many car drivers and merchants — and even by some self-professed progressives — is steeped in the idea people still need cars. This despite the evidence that cars are extremely destructive to our environment, socially inequitable, and only seem essential because of poor planning decisions, not human nature.

Progressive backpedaling has become more confusing with the recent debate over 8 Washington, defeated at the polls Nov. 5, and on the same day of a convoluted Board of Supervisors hearing on a proposed car-free housing development at 1050 Valencia. Both of these projects highlight the muddled inconsistency emerging among progressive supervisors.

Enough has been written about how 8 Washington was a symbolic battle for the soul of San Francisco. But during the campaigns, the lack of attention to parking was curious. Notably, progressive-leaning transportation organizations like the San Francisco Bicycle Coalition, Walk SF, and Transform sat out the election despite the project's excessive 327 underground parking spaces, which violated hard-fought progressive planning efforts to make the waterfront livable. The Council of Community Housing Organizations also sat it out, despite benefitting from the progressive parking policies that 8 Washington violated. It appears that despite their transit-first rhetoric, progressives made a tactical calculation to keep parking out of the campaign.

The progressive victory came with a Faustian bargain which involved ignoring park-

ing. To ensure 8 Washington was defeated, conservative voters were folded into the opposition. Groups like Eastern Neighborhoods United Front (ENUF), the Coalition for San Francisco Neighborhoods, and the Republican Party came out against 8 Washington and yet, ironically, all are opponents of progressive parking reform.

Moving forward, whatever happens at the 8 Washington site must include progressive parking policies. Don't expect this from the unimaginative leadership at the Port, which speciously demanded the excessive parking. Don't expect it from the developer, who steadfastly insists that the rich must have parking. And don't expect conservatives to latch on to a waterfront scheme that is both publicly accessible and genuinely transit-oriented. It is progressives who will need to muster political will for a zero-parking project at the waterfront and set the tone for consensus among the other factions in the waterfront debate.

Meanwhile on the same day 8 Washington went down, 1050 Valencia barely made it out of a tortuous Board of Supervisors hearing in which progressives seemed to be the antagonists. As the first car-free market-rate housing proposal on Valencia under progressive parking reforms, this 12-unit mixed use building seemed an obvious win for progressives. It would

be a walkable, bicycle-friendly urban infill mixed-use project with on-site affordable housing, all of which the city needs more of.

Yet since 2010, when the project first went to the Planning Commission, conservative rhetoric has been deployed to stop the project. Significantly, the Liberty Hill Neighborhood Association objected to the transit-oriented characterization of the project. It claimed that the 14 Mission and 49 Mission/Van Ness are filthy, crime-ridden, and unreliable and so 1050 Valencia must have parking.

Unlike progressives, who also decry short-falls with Muni but propose solutions, the Liberty Hill opponents offered only secession from public transit, insisting on driving in secure armored cocoons instead of addressing Muni reliability, and they also expect free or cheap parking in the public right of way.

You would think that progressives at the Board of Supervisors would see through this thinly veiled bigotry against the 14 and 49 buses. But instead, four self-professed progressive supervisors — John Avalos, David Campos, Jane Kim, and Eric Mar — voted against 1050 Valencia.

They may argue that they were more concerned about the neighboring Marsh Theater, which has concerns about construction noise (and also parking). The noise issue can be worked out, and why the progressive supervisors did not work this out in advance is a mystery.

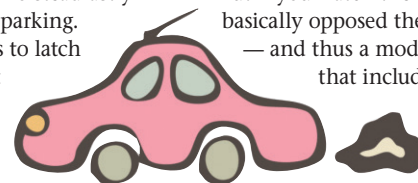
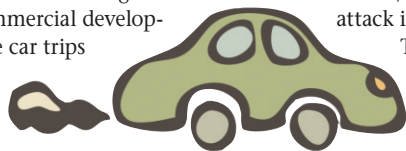
But if you watch the hearing closely, the Marsh basically opposed the development — period — and thus a modest car-free development that included affordable housing at an appropriate location. And so did four progressive supervisors. It's baffling.

At the end of the day, 1050 Valencia moved forward, barely. But it can still be stopped at the upcoming Board of Appeals hearing. Meanwhile, it's time for progressives to make a frontal response to the Muni-bashing coming out of Liberty Hill.

The SFMTA is offering a bold and ambitious proposal for these buses on Mission between 13th and Cesar Chavez. This includes a transit-only lane, restricting automobile traffic, rearranging loading zones, and removing curbside parking so that 46,000 daily 14 and 49 passengers have better reliability and less crowding.

This plan will make life easier for San Franciscans who rely on these buses, but will require progressive supervisors to openly and sincerely advocate for removal of on-street parking, to support SF Park, and push for car-free housing development in the Mission, rather than knee-jerk posturing for a few political points in future elections. Progressives, stop screwing around. **SFBG**

*Street Fight is a monthly column by Jason Henderson, an urban geography professor at San Francisco State University.*



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**“THIS IS THE BEGINNING AND IT FEELS LIKE A MOVEMENT.” – FORMER MAYOR ART AGNOS**

## % VOTERS REJECT 8 WASHINGTON

From the Election Night victory party for opponents of the 8 Washington waterfront luxury condo project, the overwhelming defeat of developer-backed Propositions B and C seemed to go beyond just this project. It sounded and felt like a blow against Mayor Ed Lee's economic policies, the gentrification of the city, and the dominion that developers and power brokers have at City Hall.



“What started as a referendum on height limits on the waterfront has become a referendum on the mayor and City Hall,” former Board of Supervisors President Aaron Peskin told the large and buoyant crowd, a message repeated again and again at the Nov. 5 gathering.

Former Mayor Art Agnos also cast the victory over 8 Washington as the people standing up against narrow economic and political interests that want to dictate what gets built on public land on the waterfront, driven by larger concerns about who controls San Francisco and who gets to live here.

“This is not the end, this is the beginning and it feels like a movement,” Agnos told the crowd. “We’ll have to tell the mayor that his legacy,” a term Lee has used to describe the Warriors Arena he wants to build on Piers 30-32,” is not going to be on our waterfront.”

Campaign Manager Jon Golinger also described the victory in terms of a political awakening and turning point: “We are San Francisco and you just heard us roar!”

Campaign consultant Jim Stearns told the Guardian that he thought the measures would be defeated, but everyone was surprised by the wide margin — the initiative B lost by 25 percentage points, the

## ! BART’S SAFETY CULTURE SLAMMED AT ASSEMBLY HEARING

BART was slammed by legislators and its workers on Nov. 7 for refusing to make a key worker safety improvement demanded by state regulators since a 2008 fatality, instead choosing to aggressively defend the “simple approval” process that contributed to two more fatalities on Oct. 19, after which the district finally made the change.

The Assembly Committee on Labor and Employment had already planned the San Francisco hearing into why BART spent years appealing rulings by the California Occupational Safety and Health Administration before the recent tragedy, but that incident sharpened criticism of the district for valuing efficiency over safety.

“The culture of safety at BART must change,” said BART train operator Jesse Hunt, who gave dramatic testimony about the callous culture at BART that led to the Oct. 19 tragedy. “It’s not a single incident, it’s a pattern of disregard for safety.”

The hearing also delved into why BART had an uncertified trainee at the helm of the train that killed Christopher Sheppard and Laurence Daniels on Oct. 19, despite warnings by its unions that district preparations to run limited service during the strike would be unsafe (see “Tragedy follows strike,” Oct. 23).

“Simple approval” made employees doing work on the tracks responsible to avoid being hit by trains moving silently at up to 80mph. When BART exhausted its administrative appeals of Cal-OSHA’s rulings in June, it filed a lawsuit in Alameda County Superior Court and continued to defend the practice, which its unions had long sought to end.

“BART challenged that citation and continues to do so to this day,” Chair Roger Hernandez (D-West Covina) said in his opening remarks, noting that it took two recent fatalities for BART to drop its stance. “I’m deeply troubled this decision wasn’t made much earlier.”



For BART, the hearing only went downhill from there as state regulators testified to the district’s litigious refusal to adopt important safety precautions, employees painted a picture of a district hostile to them and their safety concerns, and legislators chastised BART managers for not having reasonable answers to their questions.

In response, BART Assistant General Manager of Operations Paul Oversier denied the district undervalues safety and said that it defended the simple approval process because it had been used tens of thousand of times and, “We had a track record in mind of a procedure that was working well.”

Asked whether he continues to defend it after the Oct. 19 incident, Oversier said, “Irrespective of what our opinion might be, we suspended the simple approval process,” a decision that he said could disrupt service, increase costs, and “that may cause us to look at what our hours of operation are.”

The hearing was called by Assemblymember Phil Ting, D-SF, who said in his opening remarks, “I was very concerned to read many of the OSHA findings, that it found BART was in violation of California state law,” which prohibits employers from making workers responsible for their own safety in dangerous situations.

Later, Ting questioned BART Chief Safety Officer Jeff Lau about how many of OSHA’s safety violations it had taken steps to correct versus how many it continues to resist, a question Lau said that he couldn’t answer.

“I’m extraordinarily disappointed in your response,” Ting told Lau, demanding that he prepare a detailed written response to the questions and submit it to the committee, which plans to revisit the issue once more details emerge from the NTSA investigation of the Oct. 19 incident. **(Steven T. Jones)**

referendum C was 33 points down — which he attributed to the “perfect storm” of opposition.

Stearns cited three factors that triggered the overwhelming defeat: recent populist outrage over the city’s affordability crisis, concerns about waterfront height crossing ideological lines, and “a tone deaf City Hall that didn’t want to hear there were any problems with the project.”

Among the key project opponents who have sometimes stood in opposition to the city’s progressives was former City Attorney Louise Renne, who blasted City Hall and called the Planning Department “utterly disgraceful,” telling the crowd, “Get your rest, more to come, San Francisco.”

Both progressive and political moderates often share a distrust of the close connections between powerful developers and the Mayor’s Office, and that seemed to play out in this campaign and at the polls.

“San Francisco, this victory is for you,” Renne said. “And to all those developers out there: Do not mess with our waterfront. We’re not going to stand for it.”

Meanwhile, it was a very different scene over at the Yes on B and C party.

Developer Simon Snellgrove, whose 8 Washington project was soundly rejected despite his spending almost \$2 million on the campaign, was in no mood to comment. “I’m having a little private party tonight,” he told us, “and I don’t want to talk to the press.”

Rose Pak, a consultant for the San Francisco Chinese Chamber of Commerce who is well-known for her ties to powerful interests in the city, had a small circle of guests around her throughout the night and spent some time catching up with Snellgrove. Asked to comment, Pak said, “I don’t know the Bay Guardian,” and stopped making

eye contact. At previous events, Pak has lectured Guardian reporters about what she sees as the paper’s shortcomings.

“I think this project got caught up in a lot of other things,” Jim Lazarus, the vice president for public policy at the San Francisco Chamber of Commerce, told us. “There was a lot of I think mistaken concern about the impact.”

He criticized the focus on building heights and the idea that it was about something more than just a waterfront development project. But this was the outcome, he said, because “an unholy alliance of people got together to oppose the project.”

Perhaps “unholy alliance” is in the eyes of the beholder, but the voters of San Francisco seemed to prefer the alliance that opposed 8 Washington and all that it has come to represent in San Francisco. **(Rebecca Bowe and Steven T. Jones)**

## \$ LOCALS CALL FOR TWITTER TO PAY IT FORWARD

When the Bay Area’s techie-elite got richer Nov. 7, its poor refused to get poorer.

San Francisco-based technology company Twitter went public. By the time the New York Stock Exchange closed, more than 13 million shares of the online social networking and microblogging company had been traded, bringing Twitter’s value up to \$31 billion.

But there are serious doubts those riches will make it out of the company’s office at 1355 Market St., as expressed by the nearly 100 local workers and residents who gathered outside the Mid-Market office building to express their outrage at this possibility.

The rally was organized by a coalition of activist groups including South of Market Community Action Network (SOMCAN), Senior and Disability Action, Eviction Free San Francisco, and the San Francisco Housing Rights Committee. At noon, the protesters held a press conference to articulate their concerns.

Organizer Angelica Cabande from SOMCAN opened the press conference by asking, “We are here today to ask Twitter, ‘What is their public offering to San Francisco?’”

Several speakers decried the estimated \$22 million payroll tax break that city leaders gave Twitter in 2011 after the company threatened to move to Brisbane.

“We have Twitter on a tax-free perch,” organizer Tony Robles from Senior and Disability Action explained, “not engaged in the community they’ve set up shop in. It’s like a virtual thing—they’re here, but they’re not here.” **(Janina Glasov)**





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HOW WE ROLL



# Schooled

Accrediting commission threatening to shutter City College gets scrutiny from Congress

BY JOE FITZGERALD

joe@sfbg.com

**NEWS** Federal politicians are blasting the commission that would close City College of San Francisco, calling the entire accreditation process a debacle.

At a forum US Rep. Jackie Speier (D-SF) and Rep. Anna Eshoo (D-Palo Alto) convened at City College on Nov. 7, Speier trumpeted what local advocates have said all along: The evaluation of CCSF was bungled, lacked transparency, and violated federal education regulations, all pointing to a desperate need for reform of its accreditors.

Accreditation has been the means to check the quality of education in colleges, but now a growing chorus of critics says the process can be used to carry out an ideological agenda and usurp local control ("Whose college?" Aug. 13).

Yet upending the accreditation process could also have unintended consequences, perhaps letting corporate and conservative interests seize the chance to implement their long-simmering agendas.

Either way, it is beginning to look like the fight to save City College could end up being about more than just City College.

## ACCJC UNDER FIRE

The Accrediting Commission of Community and Junior Colleges keeps a watchful eye on the community colleges of California, Guam, and Hawaii. After a six-year review, the ACCJC this summer rocked City College by terminating its accreditation, pending appeals before the sentence is carried out in July 2014.

At the forum, Speier said the debacle with the ACCJC signaled a need to reform accreditation on a national level, citing a lack of public accountability.

"I think the ACCJC has run amok, they have lost their vision — if they ever had one," Speier said in an interview after the forum. "They are riddled with conflicts of interest and arbitrariness."

Teachers, faculty, and education advocates packed City College's Diego Rivera Theater, all cheering at every jibe toward the ACCJC. Pressure on the group is mounting. A third lawsuit against the body was announced the day of the forum, this one filed by the activist group Save CCSF.

But Speier sees the problems as stemming from the US Department of Education, which she said needs the tools to correct problems at the ACCJC, something she plans to meet with Education Secretary Arne Duncan to discuss.

"The Department of Education only has one hammer, and that is to deny the ACCJC certification," she said.

The group is slated to undergo this evaluation in December, which could spell its end. But if the fight for City College sparks a change in accreditation nationally, what would take its place?

There are wolves at the door of the US edu-

US REP. JACKIE SPEIER PLEDGES TO REFORM THE ACCREDITATION PROCESS DURING A NOV. 7 FORUM.

GUARDIAN PHOTO BY EVAN DUCHARME



cation system, for-profit colleges with a history of taking vulnerable students to the bank with nothing to show for it. And they want accreditation reform too.

## THE DEVIL YOU KNOW

The ideological argument between the ACCJC and City College is taking place nationally.

President Obama called for a change to college accreditation in his last State of the Union speech, calling for higher graduation and transfer rates for community colleges (see "Who killed City College?" July 9).

One of the biggest cheerleaders of the president's reform is the American Enterprise Institute, a conservative think tank. At a conference it held on accreditation last month, AEI and its partners lampooned accreditation as it stands now.

"This is a system that is flawed, unable to deal with the rapidly changing higher education landscape," Anne D. Neal, a partner of the American Council of Trustees and Alumni, a national education reform group, said at the conference. "If meat inspections were as loose as college accreditation... most of us would have mad cow disease."

On the surface, the critique seems reasonable. More people should transfer, and more people should graduate. But how colleges get those numbers is the challenge. The ACCJC asking City College to jettison students not aiming for a higher degree was just the start, one higher education watchdog told us.

"There are people on both sides saying that accreditation is broken. The White House is pushing this, as are Republicans. You almost never hear that," Paul Fain, a reporter for Inside Higher Ed, told the Guardian.

But the reform may lead to the transformation of accreditation, allowing tech companies and long distance online learning universities to bypass the process entirely.

Accreditation is seen as "holding back innovators who are trying to transform the Internet," Fain said.

These "innovators" are largely for-profit colleges that want to offer single courses or shortened courses online, like the Minerva Project or Straighterline, both online universities lobbying Congress to loosen accreditation requirements.

But for-profit colleges have been attacked nationally for their abysmal job placement rates, and their graduation rates aren't much better. A widely circulated 2010 report by the think tank Education Trust found that for-profits in the U.S. had a graduation rate of 22 percent.

And with many of those for-profits fighting for accreditation reform by Congress, it's unclear how a push to reform accreditation from Speier would aid or stall them.

## FEAR FACTOR

ACCJC President Barbara Beno said that City College is having problems facing reality. Beno would only speak with the Guardian by email through a representative. She defended the accountability of the ACCJC, saying that her doors were always open.

"Colleges don't need a forum like that held on Nov. 7; they can write to the commission at any time, or ask to address the decision-making commissioners at one of their two meetings each year, or can call up the commission chair or president," Beno wrote.

"Instead of joining forces to help improve City College, many purported supporters of the college are bent on disrupting the ACCJC operations. It is simple to blame the messenger of bad news," she wrote. "People unhappy with the commissioners' decisions are targeting [me] for doing [my] job."

But Rafael Mandelman, a newly elected member of CCSF Board of Trustees, told those assembled at the forum that ACCJC was unprofessional and unduly punitive: "I went from ACCJC agnostic, to skeptic, to foe"

Dr. Sarah Perkins, vice president of instruction of Skyline College, told the forum that ACCJC is hard to work with.

"I came here to California after spending 25 years in the middle part of the country under the Higher Learning Commission," she said, contrasting that accrediting agency with the bullying done by ACCJC. "That I even feel like I'm putting my college at risk by speaking at this forum speaks volumes."

Indeed, the ACCJC even makes criticism of the agency or its methods grounds for a revocation of accreditation, making "collegiality" part of its "policy on institutional integrity and ethics." CCSF Special Trustee Bob Agrella in September cited that as one reason not to criticize the agency.

Sen. Jim Beall and Assemblymember Tom Ammiano were also in attendance at the forum, and promised to continue the fight at the state level to preserve City College. The Joint Legislative Audit Committee is evaluating ACCJC at the request of those legislators and Sen. Jim Nielsen (R-Gerber).

"We will kick a lot of butt, with class, of course," Ammiano said.

And would City College close down? "It's not going to happen," Speier said to the cheering crowd. **SFBG**

BY REBECCA BOWE AND REED NELSON

rebecca@sfbg.com

**NEWS** Business as usual means buses depart from the Immigration and Customs Enforcement building in downtown San Francisco every weekday, ferrying deportees from throughout the region to federal detention centers or the airport. Even in San Francisco, a Sanctuary City where local law enforcement agencies have limited cooperation with ICE authorities, life can be filled with uncertainty for those who lack legal citizenship status.

In recent years, many immigrant activists have taken the step of publicly revealing themselves to be "undocumented," to sound a call for immigration reform and to push back against the fearful existence that the looming threat of deportation can create.

But the young people who are profiled here have taken things a step further, going so far as to risk arrest by protesting deportations and pushing for immigration reform, all while identifying themselves loud and clear as undocumented.

In the same vein as protesters who marched for civil rights, gay rights, free speech, or in anti-war movements before them, the undocumented youth are putting themselves on the line. Their mantra, chanted at top volume, is "undocumented and unafraid," highlighting the ever-present possibility that they could face stiff penalties for their actions.

Nationwide, an estimated 11 million undocumented immigrants remain in limbo as a push for federal immigration reform, which would create a pathway to citizenship for people in the country illegally, remains stalled in Congress. While community-led campaigns have yielded legislation that creates safeguards against deportation for young people who arrived with their parents as children, bureaucratic nightmares and forced deportations continue unabated.

Nearly everyone we interviewed for this article mentioned their grandparents while sharing their personal stories with the Guardian. While the politics and policy surrounding immigration reform are tremendously complex, the impact the current system has on people's lives often boils down to problems like not being able to take a flight to visit an ailing grandparent because it would be impossible to return.

"It's intense," says Nicole Salgado, an American citizen who lives with her foreign-born husband in Mexico. "Because you know, it's essentially an issue of trespassing,

and so it seems to me like it's a really harsh penalty for a civil infraction. No harm was done to a person, and that's the case for the vast majority of people who are in this situation.”

### ALEX ALDANA

Alex Aldana is nervous.

He's stopped making eye contact, which is strange, because Aldana doesn't normally break eye contact, and isn't the nervous type. Since 2012, he's been arrested seven times.

All seven arrests stemmed from acts of civil disobedience, each carried out to protest the same issue: immigration laws that he views as unjust, because they lead to forced deportation.

Aldana, 26, is an undocumented immigrant. He entered the US legally from Guadalajara, Mexico, in February 2003 on a work visa, but when the time on his visa ran out, he was left undocumented. It coincided with the departure of his father, a man Aldana says deceived his family.

Like many other undocumented immigrants, he has been trying to give a largely misunderstood population a face. Unlike many others, he's doing so in a way that carries a great deal of risk.

He's part of the growing contingent of undocumented immigrants who are, as they say, “undocumented and unafraid.” And when they say it, they *shout* it.

Aldana participated in a sit-in inside Gov. Jerry Brown's office. He's faced the Ku Klux Klan at pro-immigration reform rallies in San Bernardino. He's been a key link in a human roadblock created to halt a deportation bus in San Francisco. He's been detained by ICE and local police departments. He normally comes across as fearless, but not on this day.

“This is probably the last crazy



# Undocumented and unafraid

..... Immigrant protesters risk serious consequences to call for change .....

thing I'll do,” Aldana says. “I have thought about it, I have planned it.”

Sometime in late November, he and an intrepid band of humanitarian crusaders plan on taking their fight to the southern US border for the first action of its kind.

The details — which they're keeping intentionally vague — involve a group of activists crossing the San Diego-Tijuana border legally (many are still Mexican citizens, after all), before ferrying previously deported people back over the border into the United States.

Their hope is to create a spectacle to raise awareness, and even mentioning the planned action makes

Aldana squirm a bit. He's hesitant to disclose specific information; the wrong statement could end his journey before it begins, he explains.

And the timing isn't perfect for community support, he adds. The last act of civil disobedience he engaged in — a human blockade that halted an ICE bus (see “On the line,” Oct. 23) — didn't garner universal backing within the immigrant activist community.

“[Some] people are really back-lashing the immigrant youth movement right now,” says Aldana. “They consider us harmful.”

But on the flip side, Aldana considers that community's apathy toward deportation harmful. He

doesn't think that any approved immigration reform should even include deportation as an option.

“In the immigrant community, if you mention ‘immigration reform’ — not ‘conscious,’ not ‘comprehensive,’ just ‘immigration reform’ — then you hear, ‘Yeah, I support it,’” he says. “But what kind of immigration reform are we supporting? Are we supporting militarization? Are we supporting massive deportation? Because word by word, that's what it says right now.”

The immigration reform package now being pushed by President Obama includes beefed up border security, a crackdown on the hiring of undocumented immigrants, and

streamlined deportation procedures, along with a path to citizenship.

Aldana's confidence in his activism belies a background drenched in fear.

“I never learned how to drive because of that fear [of being deported]. I never traveled because of that fear,” he says. “One of the reasons I never went to college was because ICE was in every bus stop, at least where I come from. When you lose fear, you do incredible things. I've been to like 30 states now.”

He started on the activism trail when he was still in high school in Coachella, advocating for women's rights after watching his mother suffer through domestic abuse, but he didn't start advocating for immigration reform until years later.

“I was very open about my sexuality and my gender identity very early on,” says Aldana, who identifies as queer. Yet he felt more self-conscious about sharing his immigration status. “Ten years after that, even when I was working for a nonprofit [in Southern California], I was really afraid saying I was undocumented, because my family depended on that job.”

More recently, Aldana has struck a balance between activism and bread winning, a lifestyle that will be put to the test in the coming month. He says he isn't planning on coming back to the US for a little while after the protest at the border, but not for legal reasons. He just wants to have peace of mind for a moment, to be treated like any other American.

“My grandmother is dying, and I'm not gonna wait for any policy to deny what I couldn't do with my mom's mom,” says Aldana. “I think that when what makes us human is that vulnerability, that we really

CONTINUES ON PAGE 14 >>

## Agitating in exile

An American citizen who was born and raised in the United States, Nicole Salgado holds a master's degree, is a published author, and previously held jobs in the Bay Area as a high school science teacher and urban gardener. While she might seem like an unlikely person to be directly impacted by immigration laws, she's essentially been living in exile in Queretaro, Mexico, for the past seven years.

She's there because Margo, Salgado's husband and the father of their daughter, is prevented from returning to the US from Mexico due to immigration laws.

“It really boils down to some pretty strict technicalities,” Salgado explained in a Skype interview. “There's really not any way around it. My husband has a permanent bar

that lasts 10 years, and we're in year seven of that. And if there was no reform in the next three years, we would not be able to apply — just *apply* — for his return until 2016.”

They met in 2001, when she was 23.

“I worked for the San Francisco League of Urban Gardeners. I was working on a project down the peninsula, in La Honda, and I met Margo through friends. We got really close really fast, and got engaged within a few months,” she said.

Salgado knew he was undocumented, “but I didn't know what it entailed.” Simply getting married, it turned out, wasn't going to put them in the clear.

As long as they remained in the US, Margo's status was a source of anxiety. He didn't have a driver's license, but nevertheless had to drive in order to work.

“I was always really petrified when he

would be working more than half an hour away from the house,” Salgado said. “Because I always knew that if there was just one little bit of racial profiling, or something wrong with the taillight or something, then he could get pulled over.”

They closely monitored the progress of proposed laws that could offer protection for undocumented immigrants, and went to immigration rallies. But in the end, they opted for joining his family in Mexico, because they did not want to live in fear.

Salgado co-authored a book with Nathaniel Hoffman, *Amor and Exile: True Stories of Love Across America's Borders*, which explores the role that American citizens who are married to undocumented immigrants might play in the larger immigration reform efforts in Congress.

She's also been organizing online. “We

got together and we formed a sort of loosely organized forum of women, like myself who were in exile, or were separated from their spouses in the US,” she said. “We called ourselves Action for Family Unity.”

She acknowledges that adults who knowingly crossed the border illegally might have a harder time winning over the public at large than youth who were brought to the US as children. Yet she still believes the laws that have placed her in this situation are in need of reform.

“My basic premise is, you know, the US is a nation of immigrants, and we depend on immigrants every year as part of our economy and part of our society,” Salgado says. “And as an American citizen, I believe that it's my right to be able to determine where I want to live, regardless of who my choice of spouse is.” (Rebecca Bowe)

CONT>>

need to have those rights.”

He adds, “I really dislike when people say, ‘I’m gonna visit so-and-so because they’re really sick and they’re on the other side of the world.’ To me it’s like, why can’t I do that?” (Reed Nelson)

### MAY LIANG

May Liang, a 23-year-old campaign organizer who accompanied her parents to the United States from China as a child, remembers the moment she realized there were other undocumented Asian families in her midst.

She was at a conference on issues surrounding the Asian Pacific Islander community at the University of California Berkeley campus, where she was a student. “Outside of each workshop, there’s this poster. This one said ‘undocumented Asian students.’” It struck a chord as she realized she wasn’t the only one.

It was one of the first meetings of ASPIRE (Asian Students Promoting Immigrant Rights through Education), a small but growing organization where Liang is now the first paid staff member. Her first undertaking was to plan out last month’s ICE bus blockade.

Now, she’s in the middle of pre-



paring for a Thanksgiving Day vigil to be staged with others outside the West County Detention Center in

Richmond, where undocumented immigrants are held in federal custody. Many in her community won’t

get the chance to enjoy Thanksgiving dinner with loved ones, she says, “because their families have been ripped apart by deportation.”

Liang wasn’t always an activist. She didn’t become aware of the barriers her immigration status presented until she became a teenager and started pursuing part-time jobs and a driver’s license, only to discover she lacked a Social Security number.

Not having an ID posed problems, but she’s quick to note that she had it easier than some of her fellow activists. “I walk around, and nobody suspects me because I’m Asian. In the media we see a lot of Latino people,” she explains. Nevertheless, “It was just like hiding a secret. I was trying to pass as something I knew that I wasn’t.”

One day, just as she was gearing up to go to college, her father called a family meeting. Their immigration status had been “pending” ever since they’d arrived on tourist visas and applied for green cards. But he’d just been notified that their applications had been denied.

“As soon as you get denied, you can’t be here,” Liang notes. “And so we were also ordered deported.”

They decided to fight it out in court, and the case dragged on until

after she’d entered college.

“My family’s first court date was on the same day as a midterm,” she recalls. “It was really early in the morning, at the immigration court on Montgomery. I was in the waiting room, reading and studying. And then right afterward, I got on the BART and took my anatomy midterm. It felt really surreal.”

In the end, they were able to avert deportation, yet remained undocumented. As a full-time activist, Liang is thinking big. “For me, it’s like we need to change the system of immigration. One of the most important things we need is sort of a cultural shift as to how we treat people.”

Her first priority is to call for an end to deportations as long as federal immigration reform remains pending in Congress.

Liang is big on being inclusive. Laws such as the California DREAM Act, which aids undocumented students, and the federal Deferred Action for Childhood Arrivals can help youth like herself. Yet she doesn’t understand that piecemeal approach.

“Why is there a distinction being made, just because we’re younger?” she says. “These narratives were given to us. We did not create them. And it becomes divisive, because it really

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puts our parents under the bus.”

She's also critical of the notion that immigration laws should treat people differently based on their nations of origin. “We like to say immigration is a Latino issue,” she says. “But it is also an Asian issue.”

## “IT’S AN AMERICAN ISSUE, BECAUSE WE ARE IMMIGRANTS OF AMERICA.”

MAY LIANG

It's an American issue, because we are immigrants of America.”

Along those lines, Liang regards the work that she and other undocumented youth are engaged in as being a kind of patriotism, for a country that hasn't yet accepted them as citizens.

“We actually love this country,” she says, “because it does have this sort of mentality of fighting for your rights, social justice, freedom of speech, and that stuff. In all that has happened in the history of this country, there are so many examples of things having been changed because of the people.” (Rebecca Bowe)

### DAVID LEMUS

On July 21, 2008, David Lemus arrived in the United States at the age of 16.

He'd spent the previous two days marooned in the pick-your-poison expanse of desert spanning the southern border of the US.

All told, his El Salvador-to-California journey lasted a month, and he did the final two-day leg of the passage solo, carrying nothing more than a water bottle, tortillas, and beans.

He had no identification, he said, and no other personal items; nothing that could tie him to an existence he was supposed to be leaving behind. The goal was to be invisible, both to Border Patrol and any computers storing records.

He made the trip with his father and two younger brothers, but he'd last seen them in Mexico; the coyote guiding them across the border had informed Lemus and his family that they stood a better chance of making it if they split up. Lemus got in one car, next to a Honduran teenager who was roughly the same age, and his father and brothers got into another one.

He didn't see his father and brothers again until October 2008. They were detained at the US-Mexico border and were deported back to El

Salvador; their second trip took over four months, but they finally made it.

Lemus, his father, and his brothers were trying to reunite with his mother and sister, who had successfully completed the journey earlier that year. But as things went, Lemus was ferried across the border, let out in the desert, and traveled across a desert known for its potentially fatal landscape, all without his family.

It was a remarkable journey — hot, rugged, impossibly arid — made even more remarkable by the fact that Lemus, along with the rest of his family, is among the millions to complete it. Yes, millions.

But now, as a UC Berkeley student and member of the East Bay Immigrant Youth Coalition, Lemus is a key player in the “undocumented and unafraid” wave of activism that is under way in California, and he's a long way from donning the invisible mask he felt he had to wear while crossing the desert.

“Undocumented and unafraid is probably the only thing owned by the undocumented community, where we can say, ‘This is our thing,’” Lemus said.

Lemus and his peers have been making waves in California since 2011, when an anti-ICE action in San Bernardino made national headlines. He was arrested alongside six other students in the demonstration, which he refers to as “coming out of the shadows.”

It was his first action of civil disobedience, and the rush of activism overwhelmed him. The second time he was arrested for civil disobedience was this past summer, while protesting President Obama and the slow pace of immigration reform.

“The first time was scary, because we didn't know what was going to happen,” Lemus said. “But I also feel that that is the moment when you really wake up, because you see it for the first time.”

Lemus is a born agitator, someone who can't sit idly by while an injustice is being committed. His face, almost eternally placid, contorts when he mentions things like the public perception of undocumented immigrants.

“People say that we are not only the shit stirrers, but that we created the shit,” said Lemus. “And that's not fair. The way I see it is that most immigrants are here because of a lot of actions the US has taken in Latin America; military interventions in Nicaragua, Guatemala, El Salvador, Colombia, Venezuela. You know we don't even have a currency in El Salvador anymore? We have dollars.”

Lemus doesn't consider himself

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CONT>>

a DREAMer, a word used to describe students brought here as children who would receive protection from deportation under the federal DREAM Act, were it signed into law. He was born in El Salvador and remembers it well, in stark contrast to the DREAMers — and doesn't know if he would even want to become a US citizen should the opportunity present itself, since he says he's witnessed too much injustice at the institutional level.

What he won't stop fighting for is what he calls, "not civil rights, but human rights. It would be unfair for us to want civil rights right now, because we need to get human rights first."

For Lemus, that distinction is about valuing our basic humanity more than our citizenship.

"I don't think a lot of people realize the amount of risk it takes to come here," he said. "We leave everything behind in the process, and a lot of times we don't get it back. We

just want a better life." (RN)

#### SITI "PUTRI" RAHMAPUTRI

Siti Rahmaputri, who goes by Putri, was 19 when she risked arrest by joining a handful of classmates in disrupting a meeting of the University of California Board of Regents.

A petite, soft-spoken UC Berkeley student, she hardly comes across as an agitator. Yet she joined the July protest to voice anger about the selection of Janet Napolitano, former secretary of the Department

of Homeland Security, as head of the UC system. For undocumented students like Rahmaputri, Napolitano is synonymous with deportations due to her former post as head of the agency that oversees ICE.

When they got word of Napolitano's appointment, Rahmaputri and fellow activist Ju Hong joined with some students from UC Irvine and UC San Diego to call attention to the secretary's role in deportations.

"We started chanting, 'undocumented unafraid,' 'education not deportation,' 'no to Napolitano.' Unfortunately, two of my friends got hurt — they were tackled down by the UC police. And at the end, the four of us stood there and really linked arms. We were screaming and screaming," she recalls. In a matter of minutes, "everyone left except for us, the media, and the UC police. The UC Regents were just outside the door."

She was charged with two misdemeanors, placed in handcuffs for several hours, and then released. But the whole time, Rahmaputri said she felt encouraged by supporters from ASPIRE and others.

"I heard people chanting from the outside: Let them go. Let them go. I didn't want to seem scared, I wanted to seem confident, like here I am, getting arrested, so what?" she says. "I'm just standing for the things that I feel is right."

Originally from Indonesia, Rahmaputri attended middle school and high school in San Francisco after coming to the United States with her parents at age 11. Not long ago, she and her parents narrowly averted deportation.

"They never really told me exactly that I was undocumented, but they gave me hints," she says of her upbringing.

A couple years ago, not long after she'd enrolled in Diablo Valley College, her parents were notified — six months late, due to an incor-

rect address — that their green card applications had been denied.

"I lost a lot of hope. I didn't really know what to do," she remembers.

**"WE STARTED CHANTING, 'UNDOCUMENTED UNAFRAID,' 'EDUCATION NOT DEPORTATION,' 'NO TO NAPOLITANO.'"**

DAVID LEMUS

"I talked to my counselor and asked, 'should I keep going in school or should I start working instead to save money to go back to Indonesia?'"

In the end, they were able to defer deportation through letters of support and legal assistance from the Asian Law Caucus, but their immigration status continues to hang in the balance, and the possibility of eventual deportation still looms.

In early October, Napolitano agreed to sit down with Rahmaputri and nine other UC students to discuss policies affecting undocumented university students. The activists urged her to shore up sanctuary protections, by providing campus resources and incorporating better sensitivity training for UC police.

But it was a little awkward, Rahmaputri thought, because Napolitano's office had made it a lunch meeting.

"She was just there eating her lunch, listening to our stories and our struggles and why we think she should not be here. And here she is, enjoying her meal. It was a weird conversation. She said okay, 'I will

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look at it thoroughly. Give me time to look at it.' So, she's basically not giving us any answers."

She and others plan to keep the pressure on by staging rallies whenever Napolitano makes public appearances, and they were planning an action for the Nov. 8 inauguration of the new Berkeley chancellor, Nicholas Dirks.

When her family was fighting deportation, Rahmaputri caught a

glimpse of detainees in the ICE facility in downtown San Francisco when she was there to be fingerprinted. She was impacted by the sight of them being led around in shackles.

"It was time for me to reflect, that I have this privilege to be free, to be out here where I can speak my mind, and I am able to go to school and get educated," she says of that experience. "At the same time, I want to represent others who cannot." (RB) SFBG



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## Waffling

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**TABLEHOPPING** Three spots to visit before they self-destruct, \$12 din-din, and a Mission café where you'll waffle on what to get.

### CHOW NOW

One of San Francisco's classic icons, the **Big 4** (1075 California, SF. [www.big4restaurant.com](http://www.big4restaurant.com)) at The Huntington Hotel, is sadly going to be closing on Jan. 4 for a renovation by new owners Grace International of Singapore. What's frustrating is Grace isn't offering much in the way of info about the renovation: Are they massively changing the place? Will the piano remain? What about the beautiful bar and lounge? Hopefully they don't do something stupid, because a lot of people have sentimental feelings about the Big 4's classic, clubby room. (It's had 66 years to accumulate a lot of fans.) What this does mean is if you want to salute the Big 4 as you know it — and there's no better time to visit than during the holidays — then you may want to scoot over for a final cocktail or dinner now. Spring 2014 is when we're supposed to see what the \$15 million remodel looks like — hopefully the money goes more toward sprucing up the hotel rooms.

Another place that's leaving us is **Kronnerburger** (2379 Mission, SF. [www.kronnerburger.com](http://www.kronnerburger.com)), the damn delicious burger pop-up in the side room at Bruno's. Chef-burger honcho Chris Kronner is closing in on an Oakland location (off Piedmont Avenue) for his brick and mortar, so he'll be sling-ing his last burgers in the Mission on Nov. 22. If you haven't had a chance to sink your choppers into one of his burgers made with aged beef, you better get on it. Open Sun-Fri for dinner, 6pm-late.

One more pop-up that's closing shop (although you have a bit more time with this one) is the Kiwi-owned restaurant, **Waiheke Island Yacht Club** (Pier 29, 1256 The Embarcadero, [www.waihekeislandyachtclub.com](http://www.waihekeislandyachtclub.com)) on the Embarcadero. This chic temporary restaurant will be with us through the end of the year, so scoot on



over while you can for some exciting and contemporary Kiwi cuisine: The team has added new seasonal menus from chef Hayden McMillan and a new wine list that includes selections from New Zealand. (The list is no longer limited to solely featuring wines from Napa Valley.)

### BALLIN' ON A BUDGET

Downtown workers looking for an inexpensive dinner before punching out and heading home should check out the new brasserie plates at the casual **Tender Greens** (30 Fremont, SF. [www.tendergreens.com](http://www.tendergreens.com)). Chef Sean Canavan has launched a series of hearty plates that over-deliver for only \$12 each; you'll find dishes like choucroute garni (smoked pork chop, juniper-scented sauerkraut, ribs, housemade bratwurst, and mashed potatoes) and cassoulet Toulousain (baked white beans, housemade Toulouse sausage, braised pork, and duck confit). Yup, perfect for chilly fall nights.

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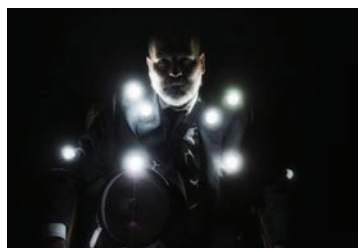
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# REPORTING FOR DUTY AT LT. WAFFLE

PHOTO BY TABLEHOPPER

iar is gonna want to have a date with the buckwheat waffle with salmon roe, crème fraîche, dill, and slices of cucumber (with a shaking of nori powder) at the recently opened **Lt. Waffle** inside of the petite Linea Caffè (3417 18th St., SF. [www.lineacaffe.com](http://www.lineacaffe.com)) in the Mission. First, order a superlative espresso at the counter, courtesy of roasting maestro Andrew Barnett. And then try to snag a table outside on the sunny alley while they prepare your Brussels-style waffle. There are some brilliant flavor combos, from savory picks like a potato waffle with pastrami and sauerkraut to sweet like "churro style" with chocolate and coconut crema. You can come back for the damn tasty salads from [GreenSalads.org](http://GreenSalads.org) later. Score: Everything is \$10 and under. Open 8am-3pm daily. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column, [www.tablehopper.com](http://www.tablehopper.com). Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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### WEDNESDAY 11/13

#### CHINESE AMERICAN FILM FESTIVAL

San Francisco has a number of film series that pluck programming from recent international runs and festivals (see “New Italian Cinema” write-up elsewhere in Selector), but the Chinese American Film Festival is unique in its embrace of genre and popcorn movies. Where else are you gonna see Dante Lam’s MMA drama *Unbeatable*, starring the sweaty torsos of Nick Cheung and Eddie Peng, or NBA-sanctioned sci-fi *Tron-meets-hoops* mash-up *Amazing*? Also featured: rom-coms, historical dramas, crime thrillers, a disease-epidemic disaster movie, and a haunted-elevator horror flick. All films in Chinese with English subtitles. (Cheryl Eddy)

Wed/13-Tue/19, \$6–\$8

Four Star Theater  
2200 Clement, SF  
[www.intsf.com](http://www.intsf.com)

#### CULTS

In 2010, two New York art students posted three songs on their Bandcamp page under the name Cults. Their insanely catchy glam earworm “Go Outside” immediately caught the attention of the blogosphere, landing them on “Bands to Watch Out For” lists

everywhere. Now, three years and one successful album later, they’re facing the second-album hurdle and a breakup. After four years of being romantically involved, Madeline Follin and Brian Oblivion have ended their relationship for the sake of the band.



After post-breakup depression (Follin) and a soul-searching drug binge in Japan (Oblivion) the pair has reunited to focus on music, and the result is not the breakup album you might expect, but a fuzzed-out dreampop gem. (Haley Zarembo)

With Sacco, Mood Rings  
8pm, \$25  
Fillmore  
1805 Geary, SF  
(415) 346-6000  
[www.thefillmore.com](http://www.thefillmore.com)

#### NEW ITALIAN CINEMA

The San Francisco Film Society continues its autumn of international showcases with “New Italian Cinema,” unspooling new works by Paolo Sorrentino (whose *The Great Beauty* opens theat-

rically later this month), Silvio Soldini (*Garibaldi’s Lovers*), and others, plus a Neapolitan cinema spotlight that includes *Napoli 24*, an omnibus film composed of 24 three-minute shorts about the iconic city. Bobbling alongside the mini-fest’s many selections set in contemporary Italy is Mario Martone’s star-studded costume drama *We Believed*, which celebrates the country’s 150th anniversary. (Eddy)

Wed/13-Sun/17, \$10-25

Clay Theater  
2261 Fillmore, SF  
[www.sffs.org](http://www.sffs.org)

### THURSDAY 11/14

#### FEMINISM IN ACTION OPEN MIC

Here’s your chance to speak out against domestic violence during



Feminism in Action’s first ever open mic night. FIA, an SF State organization, is working to break silences and to heal and support through artistic expression. Bring your music, poetry, or prose and share in a safe, positive space. The pieces you share do not have to be explicitly about domestic violence, as FIA recognizes art in general as a way to transform and heal. The event includes musical performances by local artists Bedroom Witch and Zamora. FIA will also use the evening to debut their first zine on domestic violence. Get vocal and get involved. (Kirstie Haruta)

7pm, \$3–\$5  
Dolores Park Cafe  
501 Dolores, SF  
(415) 621-2936  
[www.doloresparkcafe.com](http://www.doloresparkcafe.com)

#### THEATRE FLAMENCO’S “CON NOMBRE Y APELLIDO”

While flamenco will always be associated with Spain despite its



roots in Gypsy, North African, Jewish, and Indian traditions, it has truly become part of world culture. Go to any flamenco school in Sevilla — more than half of the students will be from abroad. There is something about that tension, the give and take between the music — both melodic and percussive — and the dancer that is irresistible no matter where you are born. This is what Theatre Flamenco, now in its 47th year and the oldest company of its kind in the country, is exploring in its newest show, “Con Nombre y Apellido” (“With Name and Surname”). Carola Zertuche and Marién Luévano learned their first rhythms in Mexico; Cristina Hall at SF’s High School for the Performing Arts. (Rita Felciano)  
Thu/14-Sat/16, 8pm; Sun/17, 2pm, \$34–\$40  
Southside Theater  
Fort Mason Center, SF  
[brownpapertickets.com/event/454980](http://brownpapertickets.com/event/454980)

#### “REMEMBRANCE OF THINGS PROUST: 100TH ANNIVERSARY OF SWANN’S WAY”

Though our material landscape drastically technologized since Marcel Proust’s *Belle Époque*, the manner in which we humans digest and respond to our world remains the same. Music, be it Pandora or a live string quartet, continues to mold our emotions; art, found on Pinterest or in Beaux Arts museums, still disguises the ordinary through resemblance; parties, in the elusive Sub or Villeparisis’s salon, let us get wild and loose; and words, on Twitter or in novels, allow us to capture a present and cling to the past. In honor of *Swann’s Way*’s 100 year anniversary, Mrs. Dalloway’s hosts an evening featuring readings from William C. Carter’s new translation,



## THURSDAY/14

CONT>>

live period music, signed copies of painter David Richardson's *Resemblance: Portraits of Characters from Marcel Proust's In Search of Lost Time*, and tea with madeleines, to take you back.

(Kaylen Baker)

7pm, \$10

St John's Presbyterian Church

2727 College, Berkeley

(510) 704-8222

www.mrsdalloways.com

## ☸ "THE INTERGALACTIC NEMESIS: BOOK ONE: TARGET EARTH"

The planet is in the crosshairs of a slimy race of extraterrestrials and only valiant reporter Molly Sloan and trusty sidekick Timmy Mendez, with help from an enigmatic librarian, can save it in this family-friendly multimedia spectacular from Austin, Texas. First performed in an Austin coffee shop in 1996, Jason Neulander's live-action radio serial cum graphic novel has grown in size and following, but still has a spare quality leaving room for the imaginations of its audience to do the really heavy, CGI-type lifting.

To get you going: three versatile actors, a hard-working Foley artist, a keyboard accompanist (delivering an original score by composer Graham Reynolds), a period-style narrative in the vein of *Raiders of the Lost Ark*, and over a thousand illustrations by Tim Doyle projected onto a 20-foot screen. The program includes a children's one-hour school-time performance on Wed/13, as well as Cal Performance's second annual arts learning forum for educators, administrators, and policy makers. (Robert Avila)

8pm, \$18-\$42

Zellerbach Hall, UC Berkeley

Bancroft Way at Dana Street, Berk.

(510) 642-9988

www.calperformances.org



## "FASHIONING WOMEN" SEE SATURDAY/16



## FRIDAY 11/15

### ☸ "MILES' WISH TO BE A SUPERHERO"

The Make-A-Wish foundation transforms San Francisco into Gotham City for a day, and

suddenly the entire city is caught in its own worst nightmare — fatal accidents occur on the cable cars, while an evil villain by the name of the Puzzler robs a bank and takes the fate of the San Francisco mascot Lou Seal into his own treacherous hands. But fear not, denizens! Batkid, also known as 5-year-old Miles, infamous for his heroic battle against leukemia, comes to save the day. Join your fellow terror-stricken neighbors at specific lookout spots throughout the day (see

the website below for details) to watch the action and cheer Batkid on. (Baker)

12:45am and 2pm, free

Various locations in SF

(415) 402-2775

sf.wish.org

### ☸ CASS MCCOMBS

For most people, the idea of wandering around, homeless and aimless, surrounded by drugs, drug addicts, and general debauchery for the duration of your adult life sounds like some sort of nightmare. For Cass McCombs, this is reality. The nomadic singer-songwriter thrives on the alternative nature of his existence and anchors himself not to a home, family, or possessions, but to music. Lots of music. This year sees the release of his seventh studio album, and it's a doozy. At 22 songs long, *Big Wheel and Others* is an enormous undertaking. Filled with his trademark flair for imaginative storytelling, compelling characters, and black humor,

*Big Wheel* is a delicious slice of Americana and skilled songwriting. (Zarembo)



With Meg Baird

9pm, \$16

Great American Music Hall

859 O'Farrell, SF

(415) 885-0750

www.slimspresents.com

## SATURDAY 11/16

### ☸ BAY AREA RAINBOW SYMPHONY CONCERT

Continuing the tradition of "community and visibility through artistic excellence," the Bay Area Rainbow Symphony, formed in 2008, brings its newest performance to the St. Mark's Lutheran Church this weekend. Led by guest conductor Cyrus Ginwala, this group of talented musicians tackles Kenton Coe's *Ischiana Overture*, Mendelssohn's *Violin Concerto*, and Britten's *Variations and Fugue on a Theme of Purcell* with readings from "Letters from a Life." Acclaimed violinist Jassen Todorov joins the



symphony for the Mendelssohn and Coe pieces. Join BARS for a weekend of music in a space that is safe and welcoming for musicians of all sexual orientations, gender identities, and gender expressions. (Haruta)

11/16, 7pm, 11/17, 4pm, \$15-35

St. Mark's Lutheran Church

1111 O'Farrell, SF

(415) 578-4652

www.bars-sf.org

### ☸ "FASHIONING WOMEN"

San Francisco fashion designer Kate Mitchell's lifelong dedication

to dance, combined with her wry take on culture and academic interest in American history manifests in her most recent work, "Fashioning Women." Both a mock-magazine book and a faux couture collection, this project parodies the contemporary fashion industry while exploring the boundaries between women's bodies, movement, and the absurd constrictions of the feminine ideal. Featuring several guest artists, 25 women in a dance and theater performance, a catwalk of the couture collection, and copies of the book, this show is sure to fabricate an interesting trend story. (Baker)

8pm, \$25

SOMArts Cultural Center

934 Brannan, SF

(415) 863-1414

www.fashioningwomen.com

## TUESDAY 11/19

### ☸ "LIGHT UP THE NIGHT 2013: MARCH FOR INCLUSION AND TOLERANCE"

In observation of Transgender Day of Remembrance, head over to City Hall and join the march to the Castro in loving memory of the transgender people we have lost to senseless violence and transphobia. The organizers emphasize that this event is about visibility rather than protesting, so lend your support and let the silenced be heard. Come together as a community and celebrate by stomping out transphobia all the way to Midnight Sun, where the festivities will continue. And to show its support, Midnight Sun will donate 10 percent of its bar sales that evening to the Transgender Law Center. (Haruta)

5pm, free

SF City Hall

1 Dr. Carlton B. Goodlett, SF

(415) 621-2936

www.doloresparkcafe.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMILY SAVAGE  
emilysavage@sfbg.com

**TOFU AND WHISKEY** Rock 'n' roll guitarists do not typically have the opportunity to play with full, live orchestras. Though legendary avant-punk composer Rhys Chatham has long challenged that notion.

"I thought it would be nice to write a piece for a literal orchestra of guitars, both for its unique sonority, as well as for the social element of massing so many guitarists together, to give them the experience of playing in an orchestra, the way classical musicians do," the 61-year-old writes from his home in France.

His first piece for multiple electric guitars was back in '77 — *Guitar Trio* — and by '84 he upped the number to six. But this is where the electric guitar orchestras of Chatham took a huge leap: 100 guitars, wailing, riffing, battling, rising in unison and twisting on their own windy paths.

Since then, Chatham has launched multiple pieces based on 100 to 400 electric guitarists, including *An Angel Moves Too Fast to See* (1989), and *A Crimson Grail* (2005). His newest piece, *A Secret Rose*, is back to 100 and will have its Bay Area premiere Sun/17 (7pm, \$10–\$75. Craneway Pavilion, 1414 Harbour, Richmond. otherminds.org).

The difference? *A Secret Rose* was a piece intended to be learned quickly, without placing "unreasonable demands" on the participating musicians' time.

"An added plus as far as ease of mounting the piece is concerned is that I wrote the piece for guitars in a standard tuning, so the musicians can simply arrive with the strings they normally use, cutting down on the time it takes to restring the guitars, not to mention the purchasing of special strings for 100 guitarists!"

Like much of his other work, *A Secret Rose* is informed by Chatham's strong connection to the roots of the '77 punk scene, a world the minimalist composer cracked open in his early 20s. He says at the time he was trying to find his voice as a composer.

He grew up in New York City playing his father's harpsichord, which he first picked up at age 6. By age 8 he was playing clarinet, and at 12, he switched to flute. "Luckily, my flute teacher was a



## War of the roses

contemporary music specialist, so she taught me *Density 21.5* by Varèse, *Sonatine for flute and piano* by Boulez, and many others."

In his early 20s, he first became entranced with the burgeoning loft jazz scene in NYC.

"I switched to tenor saxophone because the fingering is almost the same as flute, also because it was louder."

There, he studied alongside the greats, including La Monte Young — he even sang in his group, the Theater of Eternal Music — along with Terry Riley. He was an early member of Tony Conrad's the Dream Syndicate, and played alongside Charlemagne Palestine.

Around this time though, there was the punk awakening. Everything changed with an electrifying Ramones concert in 1976 at CBGB.

"I had never seen anything like it in my life. Wow! I felt that I had something in common with their music. I mean, as a hardcore minimalist composer, I was only using one chord in the music I was doing at the time — the Ramones were using three — but I loved the repetition, and that's when I decided to embrace this music into my own."

He dropped the sax and picked up a Fender Telecaster guitar, and

he was soon playing minimal music in a rock context at Max's Kansas City and CBGB.

The classic Fender is still integral to his performances more than three decades later. For *A Secret Rose*, each guitarist will bring her or his own electric guitar. Says Chatham, "The piece was written for a Fender kind of sound...so we ask the guitarists to bring guitars that have a Fender type of sound."

As for finding those 100 talented guitarists to join the orchestra? It was a collaboration with the Other Minds new music community nonprofit, which is presenting the West Coast premiere of *A Secret Rose*, and Chatham's manager Regina Greene. The application process was wide open, so the end result is a batch of musicians from all over the world, including the UK, Argentina, and Canada. The Richmond performance in the dramatic waterfront Craneway Pavilion includes musicians from Guided by Voices, Akron/Family, Tristeza, Hrsta, Sutekh Hexen, and Girls Against Boys.

Many of the guitarists are also local: Other Minds received a grant from the James Irvine Foundation that focuses on "nonprofessional and professional musicians from low-income and ethnically diverse

communities in Contra Costa and Alameda counties" to help put the event on. After the applications came in, Other Minds and Chatham went to work mixing in musicians with backgrounds in jazz, folk, noise, psych, metal, experimental, classical, and punk.

The final blend includes Oakland's Carolyn Kennedy, Alameda's Kurt Brown, Berkeley's Becky White, and more, plus Chatham alumni (who've played in different electric guitar orchestras with him) including John Banister of San Francisco and Brian Good of Walnut Creek.

All those guitarists will be backed by electric bassist Lisa Mezzacappa, and drummer Jordan Glenn, both from the Bay Area. In a much smaller scale preview of *A Secret Rose* earlier this year, Mezzacappa and Glenn did *Guitar Trio* (version for eight musicians) with Chatham at the Lab in the Mission. "They are excellent musicians. Well, they'd have to be to accompany 100 electric guitars," Chatham says. "They are the rhythm section, the wind, indeed the hurricane that lights the fire of the playing of the guitarists!"

The performance itself is structured similar to a symphony, starting with an introduction and slow

prelude, followed by an allegro movement

"[And] then I break with sonata form and have a structured aleatory movement, followed by an adagio section, ending with a brisk allegro, although having a vastly different character than the first one," explains Chatham.

"All the music is notated, even the aleatory section has specific prose instructions. When we mount the piece it will probably be one of the few times the guitarists make use of a music stand!"

### HOT TODDIES

For this second annual Friends of Tricycle Records comp release show, the favored local indie label brings out Oakland lady trio Hot Toddies. The Toddies make sunny though rough-edged beach pop with sugary multipart harmonies, and released their *Bottoms Up* EP on Tricycle earlier this year. The Tricycle Records comp, produced by Julie Schuchard, includes the slow-burning Hot Toddies' track "Boogie Nights," off *Bottoms Up*, along with songs by Mister Loveless, Rich Girls, Le Vice, Magic Fight, Teenage Sweater, and more. With Tambo Rays, Kill Moi, Odd Owl, Blaus (DJ set).

Wed/13, 8pm, \$6–\$9. Brick and Mortar Music Hall, 1710 Mission, SF. [www.brickandmortarmusic.com](http://www.brickandmortarmusic.com).

### MELT-BANANA

Melt-Banana has always been a curious subject: rapid, triumphant grindcore matched to yelpy staccato vocals tinted with Japanese accents, like Spazz meets Deerhoof. And with each album, the group — formed in 1993 — has proved itself



still endlessly fascinating, complex, even fun. Its latest, *Fetch (A-Zap)*, is its first in six long years, and it comes speeding back to the present, not a moment of chaos lost. Check "The Hive" — it's like riding a terrifying roller coaster on acid with a screeching sprite on your shoulder. With Retox.

Sat/16, 8pm, \$15. Oakland Metro, 630 Third St, Oakl. [www.oaklandmetro.org](http://www.oaklandmetro.org). **SFBG**

# Years Latyr(x)

The underground hip-hop luminaries team up again for futuristic new LP

BY GEORGE MCINTIRE  
arts@sfbg.com

**MUSIC** When the last Latyrx album, *The Album*, came out in August 1997, hip-hop was still trying to figure out its footing in a post-Biggie and Tupac world. The duo, made up of East Bay rappers Lyrics Born and Lateef the Truthspeaker, was one of the first conscious acts to make waves in that world before the actual subgenre of conscious or progressive hip-hop solidified.

But 16 years is almost half the lifespan of hip-hop and every cultural aspect associated with it. Countless micro-genres, fads, and rappers have emerged, disappeared, and assumed their position in the annals of style during the years after *The Album* and before Latyrx's follow-up. Though the game has changed between the last time they collaborated and the release of 2013 full-length *The Second Album* (Latyramid), Lyrics Born and Lateef have still been putting work in the hip-hop industrial complex. Combined, they've put out more than a couple dozen solo albums, remix records, EPs, live albums, and mixtapes.

So why get the band back together? Lyrics Born puts it simply "[*The Album*] was such a milestone in our lives and careers. It was something we always planned to revisit but never had the opportunity to do so. It was definitely one of the top five questions I was always asked by fans. 'When are you guys gonna do the next Latyrx album?' It was just sort of time." A second Latyrx album was announced on Lyrics Born's website back in early 2007, but there was little movement until a few years later. The duo realized it better finally get cracking on the follow-up record when it was invited to do a show in 2010 with local jazz maestro Adam Theis of the Jazz Mafia group at the Mezzanine — and witnessed the immensely warm reaction to its set the following year at Outside Lands. Following those two performances, it was apparent that another Latyrx record needed to happen: "The window was right, so



we got in the studio" says Lateef.

The most striking element of *The Second Album* is the feeling that each track comes from a different album. "It's Time" features Zion I incorporating whizzing *Transformers*-like synths. "Gorgeous Spirits" is a booty-shaking clubbanger. The two tracks featuring tUnE-yArDs' Merrill Garbus — "Watershed Moment" (also featuring longtime collaborator Blackalicious' Gift of Gab) and "Deliberate Gibberish" — each shine in uniquely differing ways. "Deliberate Gibberish" sounds like it was culled from a fast-paced spoken word album and "Watershed Moment" percolates with a bouncy and eccentric flow. "There's really no reason why a song like ['Deliberate Gibberish'] should exist. It's like the anti-song, the anti-hip-hop song in the sense that there's no drums, it's just Merrill from tUnE-yArDs doing these weird voices in the background," says Lyrics Born, on working with the indie-art pop crooner.

The seemingly out-of-nowhere appearances of Garbus on the LP is due to an artist retreat in New Orleans. The conference put on by the Air Traffic Control (ATC) organization (which put on the Tibetan Freedom Concert series) is described by Lyrics Born as "an effort to coordinate artist with nonprofits."

"We were there looking at the aftermath and recovery with the Gulf oil spills as well as the recovery from Katrina. We spent a lot of time in the gulf and different neighborhoods con-

necting with other musicians and orgs to get involved there. It was amazing to see the spirit that the city has."

Those drawn to Latyrx for its conscious aesthetic will find its progressive expectations satisfied. Its signature wordplay ricochets throughout the album, railing against crass commercialism, gun culture, and the overall desolate situation faced by many struggling Americans today.

Some may argue that progressive hip-hop is a relic from another generation, but for Lyrics Born, being an artist in 2013 is no different than in '97. "It means what it's always meant: I can't do today what I did yesterday. That's really how we approached this record and all my records. Neither of us is interested in covering ground that's already been covered."

Things are going well on the underground alt-rap stalwarts' current tour together, and in the next year, Latyrx will be doing a larger world tour. As for the now-looming question about a third Latyrx album, the duo says: "We just hope the third one doesn't take another 16 years to create. This last album was a chance for us to get back to doing what we do best. We got a lot of our solo stuff out of our system. The world needs unusual records right now." **SFBG**

#### LATYRX

With Forrest Day, DJ Aaron Axelsen  
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## MUSIC NIGHTLIFE

MS. MARLANE AND HER CELEBRATED DELIQUESCENT VERTEBRAE  
IN THE EARLY 1970S.

BY MARKE B.  
marke@sfbg.com

**SUPEREGO** Here's an insane and insanely wonderful San Francisco life — perhaps the kind of life we're in danger of seeing no more. Run away from home in the 1950s and join the circus as a male hoochie-coochie dancer in the sideshow. Make your fame in the Midwest as glamorous and naughty drag performer back when men could be jailed for wearing a dress, priests excluded. Move to San Francisco and become a glorious institution, enshrined every weekend at Aunt Charlie's in the TL, where you perform right up until you pass away at 76 in 2011 — “The Girl with the Liquid Spine,” looking and living fabulous as ever without losing your feisty, gritty edge. Then the accolades, the grand service, the big-screen documentary *Forever's Gonna Start Tonight*.

And now, the museum exhibition.

**Vicki Marlane: I'm Your Lady** (opening reception Fri/15, 7-9pm, \$5 GLBT History Museum, 4127 18th St., SF. [www.glbthistory.org](http://www.glbthistory.org)) displays “video, artifacts and photographs from the performer's estate that tell a remarkable life story.” But maybe it does more than just celebrate the kind of unique personality San Francisco used to make room for. Maybe Vicki's life can inspire us to take heart that this city, too, has a liquid spine, and can bend itself around (and over) any obstacle that threatens to block us with blandness and smother us in meh.

**Fancy an Oddjob?** There are an estimated 15,000 people moving in along Market Street in the next five years. *Where will they all eat and drink?* That's the first thing that pops right into my mind. And then: *Woah, I need to open a bar or a pop-up exotic flan truck or something and cash in.* And then, also: *Does this asymmetrical haircut make my butt look flat?*

Well, someone has done something at least about the bar part — and I'll soon be parking my well-rounded (thank you) cheeks at **Oddjob** (1337 Mission, SF. [www.oddjobsf.com](http://www.oddjobsf.com)), a cute new joint in the old Shine spot from two of my longtime secret boyfriends Jeff Whitmore (Public Works) and Peter Glikshtern of practically every club in town, plus Jordan Langer of my former secret favorite bar, Big, now sadly closed.

Oddjob looks amazing — it has the deconstructed, construction site-like ambience of Public Works in the front (including a conveyor belt bar top, drafting chair bar stools, and a neat Rube Goldberg-like “Corpse Reviver” automated cocktail maker) and the playfully swanky-swaggy atmosphere of Big at the back (along



# Liquid spine

with Big's incredible cocktail sensibility). Oddly, the press materials say Oddjob is located in, ugh, “Mid-Market Gulch,” which surely equals “SoMissPo” in catastrophic neighborhood nomenclature. A good stiff drink might erase that.

### BUTANE

The ever-traveling Alphahouse label head, coming at us via St. Louis, blew me away with a roiling, bass-heavy techno set the old Kontrol party in 2008. But come for the whole evening, which also features phenomenal up-and-comers Stephanie from Brooklyn and Marija Dunn and Amber Reyn from the Bay. Thu/14, 9pm-3am, \$15. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

### ALEXI DELANO

As luck would have it, one of Butane's partners in tech-crime, Swedish-Chilean Alexi Delano (they release the booming EP on Nov. 18) is in town at the very same time. Oooh, techno fight! Alexi's a bit more ethereal, experimenting with dubby effects but still keeping things pounding. Thu/14, 9:30pm, \$10. Monarch, 101 Sixth St., SF. [www.monarchsf.com](http://www.monarchsf.com)

### KMFDM

Before the excruciatingly boring hyper-machismo (and hyper-whiny) phase of industrial music kicked in, there was the dark, delicious dance floor stomp of bands like Nitzer Ebb, Ministry, and this aggressive batch of Germans, KMFDM, who are back and louder than ever.

Thu/14, 7:30 doors, 8pm show. \$30. The Independent, 628 Divisadero, SF. [www.theindependentsf.com](http://www.theindependentsf.com)

### ODYSSEY

The old underground space that housed this incredible house and disco party is now a super-fancy restaurant. But you can't stop the music. Seriously, one of the cutest affairs going in the city, with a lovely, freaky crowd. Happy birthday DJ Robin Simmons! Fri/15, 9pm-3:30pm, \$10. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

### MASTERS AT WORK

Oh, honey. If you don't know, you just don't know. True masters Kenny Dope and Lil Louie Vega, who brought out one of the most diverse crowds I'd ever seen when they were at Mezzanine last time, are back to school us on classic house jams, soulful grooves, Latin rhythms, and vinyl wizardry — on the outstanding Mighty sound system. I can't get no sleep. Fri/15, 9pm-3am, \$30. Mighty, 119 Utah, SF. [www.mighty119.com](http://www.mighty119.com)

### BOOGIE NITE

Old-school Chicago-style house mixing and some good ol' dancefloor fun from Windy City denizen Boogie Nite will light up the funky new Play It Cool party. With Parisian Guillaume Galuz, Matthew Favorites, Derek Opperman, and Avalon Emerson. Sat/16, 9pm, \$5. Balancoire, 2565 Mission, SF. [www.howtoplayitcool.com](http://www.howtoplayitcool.com)

### ORIGINAL PLUMBING

Hot-hot quarterly mag for transmen and admirers throws a party to celebrate the release of its latest issue — the Party Issue, duh. Hosted by Amos Mac and Rocco Katastrophe, with DJs Rapid Fire and Jenna Riot. Transmazing! Sat/16, 10pm, \$7. The Stud, 399 Ninth St., SF. [www.originalplumbing.com](http://www.originalplumbing.com) **SFBG**



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# MUSIC LISTINGS

FOR VENUE INFO, VISIT  
[SFBG.COM/VENUE-GUIDE](http://SFBG.COM/VENUE-GUIDE)

## WEDNESDAY 13

### ROCK

**Brick & Mortar Music Hall:** Hot Toddlers, Kill Moi, Odd Owl, Blas, 9 pm, \$6-\$9.  
**Cafe Du Nord:** Sam Chase, Jesús & The Rabbits, M.O.M. DJs, 9 pm, \$10-\$15.  
**Chapel:** Those Darlins, Diane Coffee, Jesus Sons, 9 pm, \$12-\$15.  
**Elbo Room:** Buffalo Tooth, Commissure, Growler, Popgang DJs, 9 pm, free.  
**Hemlock Tavern:** White Mystery, Dead Meat, 8:30 pm, \$10.  
**Hotel Utah:** Grex, Cash Pony, Inner Ear Brigade, Mark Clifford Quartet, 8 pm, \$8-\$10.  
**Thee Parkside:** Deer Tracks, Low Leaf, Survival Guide, 8 pm, \$10.

### DANCE

**Cat Club:** "Bondage A Go Go," 9:30 pm, \$5-\$10.  
**F8:** "Housepitality," 9 pm, \$5-\$10.  
**Independent:** Thundercat, Real Magic, Seshen, 8 pm, \$15-\$17.  
**Q Bar:** "Booty Call," 9 pm, \$3.

### ACOUSTIC

**Plough & Stars:** Daniel Seidel, 9 pm  
**Rickshaw Stop:** Farallons, Michael Musika, From a Fountain, 8 pm, \$10.  
**Swedish American Hall:** Vanessa Carlton, Birdcloud, 7:30 pm, \$25.

### INTERNATIONAL

**Bissap Baobab:** Timba Dance Party, w/ DJ WaltDigz, 10 pm, \$5.  
**Pachamama Restaurant:** "Cafe LatinoAmericano," 8 pm, \$5.

### BLUES

**Biscuits and Blues:** Alvon Johnson, 7:30 & 9:30 pm, \$15.

## THURSDAY 14

### ROCK

**Bottom of the Hill:** 65daysofstatic, Caspian, World Is a Beautiful Place & I Am No Longer Afraid to Die, 9 pm, \$15-\$17.  
**Brick & Mortar Music Hall:** Besnard Lakes, Elephant Stone, 9 pm, \$13-\$15.  
**S.F. Eagle:** Titan Ups, Bell Tower, Hampton Wicks, 9 pm, \$8.  
**Hemlock Tavern:** Slough Feg, Skeletor, Vulturegeist, 8:30 pm, \$10.  
**Independent:** KMFDM, Chant, 8 pm, \$28-\$30.

**Knockout:** Vaz, Burmese, Donkee, 10 pm, \$8.  
**Thee Parkside:** Alestorm, Trollfest, Gypsyhawk, Valensrow, 9 pm, \$20.

### DANCE

**1015 Folsom:** "A Light in the Attic," 10 pm, \$5-\$10 advance.  
**Aunt Charlie's Lounge:** "Tubesteak Connection," 9 pm, \$5-\$7.  
**DNA Lounge:** Crashfaster, Bit Shifter, Trash80, Unwoman, DJ Doctor Popular, 9 pm, \$10-\$15.  
**Elbo Room:** "Afrolicious," 9:30 pm, \$5-\$8.  
**Madrone Art Bar:** "Night Fever," 9 pm, \$5 after 10 pm  
**Public Works:** "Enigma," 10 pm, \$10-\$20 advance.  
**Q Bar:** "Throwback Thursday," 9 pm, free.

### HIP-HOP

**EndUp:** "Cypher," 10 pm, \$5-\$10.

**Mezzanine:** A\$AP Ferg, A\$AP Mob, Joey Fatts, Aston Matthews, 100s, DJ Sean G, 9 pm, \$20.  
**Milk Bar:** Rime Force Most Illin', Fatees, Al Lover, Height with Friends, DJ Brycon, 9 pm, \$5.

### ACOUSTIC

**Amnesia:** Ghost & Gale, Lea Pruett, Shants, 9 pm, \$7-\$10.  
**Atlas Cafe:** Gayle Lynn & The Hired Hands, 8 pm, free.  
**Boom Boom Room:** Whitewater Ramble, Free Peoples, 9:30 pm, \$10.  
**Cafe Du Nord:** Melodic, Steve Taylor Band, Sophia Knapp, 8:30 pm, \$12.  
**Plough & Stars:** Emperor Norton Céili Band, 9 pm  
**Yoshi's San Francisco:** Graham Nash, 8 pm, \$89.

### JAZZ

**Royal Cuckoo:** Charlie Siebert & Chris Burns,

7:30 pm, free.  
**Savanna Jazz Club:** Savanna Jazz Jam with Eddy Ramirez, 7:30 pm, \$5.  
**SFJAZZ Center:** "Hotplate," 8 & 9:30 pm  
**Top of the Mark:** Stompy Jones, 7:30 pm, \$10.

### INTERNATIONAL

**Bissap Baobab:** "Pa'Lantel," 10 pm, \$5.  
**Pachamama Restaurant:** "Jueves Flamencos," 8 pm, free.

### BLUES

**50 Mason Social House:** Bill Phillippe, 5:30 pm, free.  
**Biscuits and Blues:** Nick Moss, 7:30 & 9:30 pm, \$20.

### EXPERIMENTAL

**Luggage Store:** Capricious Forms Vol. 1, 8 pm, \$6-\$10.

## FRIDAY 15

### ROCK

**Bottom of the Hill:** Meat Puppets, World Takes, 10 pm, \$17.  
**Brick & Mortar Music Hall:** Golden Void, Hot Lunch, Harsh Toke, 9 pm, \$7-\$10.  
**DNA Lounge:** Happy Fangs, Night Club, Everyone Is Dirty, Kat Haus, 8 pm, \$10.  
**El Rio:** Down in Front, DJ Emotions, 10 pm, free.  
**Hotel Utah:** Bananas, Audacity, Hunters, Caldecott, 9 pm, \$10-\$12.  
**Milk Bar:** Part Time, Exray's, Andy Human, Epicsauce DJs, 9 pm, \$10.  
**Rickshaw Stop:** First Church of the Sacred Silversexual, 9 pm, \$13.  
**Slim's:** Jello Biafra & The Guantanamo School of

CONTINUES ON PAGE 28 >>

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[deyoungmuseum.org/fridays](http://deyoungmuseum.org/fridays)

Images (clockwise from top left): Photograph by Adrian Arias; photograph by Adrian Arias; photographs by Justine Highsmith; photograph by Alexander Reneff-Olson; © Fine Arts Museums of San Francisco

**Friday, November 15**  
**5:30-8:45 pm**  
**FREE EVENTS**

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MUSIC LISTINGS

CONT>>

Medicine, Mojo Nixon, 8 pm, \$18.  
Thee Parkside: That Ghost, FayRoy, Sons of Hippies, WAG, 9 pm, \$8.

DANCE

1015 Folsom: Rusko, Roni Size, Tonn Piper, Dynamite MC, Havoc, Ivry, Nebakaneza, Mr. Kitt, Johnny5, Danny Weird, 10 pm, \$25 advance.  
Cafe Flore: "Kinky Beats," 10 pm, free.  
Cat Club: "The Witching Hour," 9:30 pm, \$7.  
Chapel: DJ Assault, Double Duchess, BadboE, Rapid Fire, 10 pm, \$10-\$15.  
DNA Lounge: "So Stoked 13," 7 pm, \$15-\$25.  
Infusion Lounge: "Escape Fridays," 10 pm, \$20.  
Lookout: "HYSL," 9 pm, \$3.  
Madrone Art Bar: "That '80s Show," 9 pm, \$5.  
Mezzanine: "Fools in the Night," 9 pm, \$15.

Mighty: "Masters at Work," 9 pm, \$20-\$50.  
Public Works: "Odyssey," 9:30 pm, \$10.  
Sub-Mission Art Space: "Deathrock Night Terrors," 8:30 pm, \$12-\$15.

HIP-HOP

Independent: Big Freedia, 9 pm, \$20.  
Yoshi's San Francisco: Sir Mix-A-Lot, 10:30 pm, \$18-\$22.

ACOUSTIC

Amnesia: SnowApple, 7 pm  
Cafe Du Nord: Megan Slankard, Tom Freund, Wafflebarrel, 9 pm, \$15.  
Red Poppy Art House: Amy LaCour with Ross Hammond, 7:30 pm, \$10-\$15.  
Yoshi's San Francisco: Mason Jennings, 8 pm, \$29.

JAZZ

Savanna Jazz Club: Jim Butler Group, 7:30 pm, \$8.  
SFJAZZ Center: Pamela Rose & Wayne De La Cruz, 7 & 8:30 pm, \$25.

INTERNATIONAL

Bissap Baobab: Qumbia Grew, 8 pm; "Paris-Dakar African Mix Coupe Decale," 10 pm, \$5.  
Public Works: Afrolicious Band, J-Boogie, 10 pm, \$10.

SATURDAY 16

ROCK

Bender's: Moses, Hornss, 10 pm, \$5.  
Bottom of the Hill: Quasi, Blues Control, Street Eaters, 9:30 pm, \$15.  
Brick & Mortar Music Hall: Someone Still Loves You Boris Yeltsin, Army Navy, 9 pm, \$12-\$15.

Cafe Du Nord: Tommy Guerrero & Friends, El Diablitos, DJ Romanowski, 9:30 pm, \$10-\$15.  
Chapel: Celler Doors, 9 pm, \$12.  
El Rio: Shams, The Next, The Unfortunate Bastard, Psychokitty, 9 pm  
Hemlock Tavern: Guantanamo Baywatch, Death Hymn Number 9, Buffalo Tooth, Pookie & The Poodlez, 8:30 pm, \$7.  
Rickshaw Stop: Tera Melos, Zorch, Sister Crayon, Creepers, 9 pm, \$15.  
Slim's: Born Ruffians, Grmln, 9 pm, \$17.  
Thee Parkside: Fog of War, Nekrofilth, Burning Monk, Tomes, 9:30 pm, \$8.

DANCE

Cat Club: "New Wave City: Duran Duran Video Night," 9 pm, \$7-\$12.  
DNA Lounge: "Bootie S.F.," 9 pm, \$10-\$15.  
Milk Bar: "The Queen Is Dead: A Tribute to the Music of Morrissey & The Smiths," 9 pm

Vessel: Tall Sasha, 10 pm, \$10-\$30.

HIP-HOP

Knockout: "The Booty Bassment," 10 pm, \$5.  
Mezzanine: Spawnbreezie, BigBody Cisco, Drew Deezy, 9 pm, \$20.


ACOUSTIC

Independent: Vienna Teng, 6 & 9 pm, \$25.  
Plough & Stars: John Haesemeyer, Jeff Hayward, RonDre., 8 pm, \$6.  
Riptide: Chris James & The Showdowns, 9:30 pm, free.  
Yoshi's San Francisco: Mason Jennings, 8 & 10 pm, \$24-\$29.

JAZZ

Savanna Jazz Club: Lily Alunan, 7:30 pm, \$10.  
SFJAZZ Center: Wesla Whitfield, 7 & 8:30 pm, \$30.

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SUN NOVEMBER 17 • 8PM  
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# MUSIC LISTINGS

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## INTERNATIONAL

**Public Works:** "Non Stop Bhangra," 9 pm, \$10-\$15.  
**Red Poppy Art House:** Makrú, 7:30 pm, \$10-\$15.

## SOUL

**Elbo Room:** "Saturday Night Soul Party," 10 pm, \$10 (\$5 in formal attire).

## SUNDAY 17

## ROCK

**Bottom of the Hill:** Grannies, Winter Teeth, Bar Fight, 7 pm, \$10.  
**Cafe Du Nord:** Grant Farm, Emily Yates, Misisipi Mike Wolf, 8 pm, \$12.  
**Hemlock Tavern:** Pop. 1280, 8:30 pm, \$7.  
**Independent:** Anna Calvi, Sandy's, 8 pm, \$20.

**Rickshaw Stop:** White Lung, Antwon, Tony Molina, 7 pm, \$10-\$12.  
**Slim's:** Tonight Alive, Downtown Fiction, For the Foxes, Echosmith, 7 pm, \$14.

## DANCE

**Elbo Room:** "Dub Mission," 9 pm, \$6.  
**Knockout:** "Sweater Funk," 10 pm, free.

## HIP-HOP

**Brick & Mortar Music Hall:** Chuck Inglish, Kings Dead, Sayknowledge, 9 pm, \$12-\$15.

## JAZZ

**Biscuits and Blues:** Macy Blackman, 7:30 & 9:30 pm, \$15.  
**Riptide:** Cottontails, 7:30 pm, free.  
**SFJAZZ Center:** Jackie Ryan, 5:30 & 7 pm, \$20.

## REGGAE

**Mezzanine:** Shaggy, Rayvon, Thrive, 9 pm, \$25.

## EXPERIMENTAL

**El Rio:** Marielle Jakobsons, Tecumseh, Names, 8 pm, \$7.  
**Lab:** "Godwaffle Noise Pancakes," noon, \$5-\$10.

## MONDAY 18

## ROCK

**Brick & Mortar Music Hall:** Social Studies, Foli, Tropics, 9 pm, \$6.  
**Chapel:** Nightlands, 8 pm, \$12.  
**Slim's:** Wire, Chastity Belt, 8 pm, \$25.

## DANCE

**DNA Lounge:** "Death Guild," 9:30 pm, \$3-\$5.  
**Q Bar:** "Wanted," 9 pm, free.

## HIP-HOP

**Elbo Room:** Travaille, Ickymack, Cozmost, 9 pm

## ACOUSTIC

**Cafe Du Nord:** Lindi Ortega, Brett Detar, 8:30 pm, \$12.

## JAZZ

**Cafe Divine:** Rob Reich, 7 pm  
**Le Colonial:** Le Jazz Hot, 7 pm, free.

## TUESDAY 19

## ROCK

**Amnesia:** French Cassettes, Black Cobra Vipers, Eagle, 9:15 pm, \$7.  
**Boom Boom Room:** Bennys, Big Sticky Mess, Glimpse Trio, 9:30 pm, \$5.  
**Bottom of the Hill:** Obits, Rob Crow's Gloomy Place, Pins of Light, 9 pm, \$12.  
**Cafe Du Nord:** Ezra Furman, Tristen, Fronds, 8:30 pm, \$10.  
**Chapel:** Reverend Horton Heat, Larry & His Flask, Deke Dickerson, 9 pm, \$25.  
**Hotel Utah:** Melismatics, Laura Leighe, South Hero, 8 pm, \$8-\$10.  
**Knockout:** Payoff, Great Apes, Jabber, DJ Jesse Luscious, 9:30 pm, \$7.

## ACOUSTIC

**Swedish American Hall:** Moonface, 8 pm, \$14-\$16. **SFBG**

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# ARTS + CULTURE



## Cul de sac

Familiar narrative tropes  
foreshorten Campo  
Santo's 'Alleluia, the Road'

BY ROBERT AVILA  
arts@sfbg.com

**THEATER** Two mothers are coping with grief — and becoming friends — in a room at a Bakersfield community center. Ruth (Nora El Samahy) is still not at the point of speaking the depth of her burden, and instead chirps on about the horror visited on her murdered child with a kind of fierce, enforced casualness, fueled by too much coffee. Mary (Catherine Castellanos), meanwhile, her emotional turmoil welling just beneath the surface, has a stronger bearing — and a peculiar lilt indicative of someone who has only recently heard the sound of her own voice.

"My son is alive," avers Mary. "I don't mean to be rude, but it's true," she tells a skeptical Ruth. "But he's spinning inside a very big tornado," she explains, before catching herself. "Oh. That's very dramatic..."

It is dramatic. But then her son, Isaac (Sean San José), a onetime child faith healer turned junkie drifter, is an extraordinary person, named with equally telling Biblical import. Sacrificed without his consent to the extravagant will of his parents — including a wily Pentecostal preacher of the Central Valley (Donald E. Lacy Jr.) who sports a red tail under his Western gear — the once gifted Isaac has an ambivalent relationship with the open road that set him free but left him rootless, lost, dogged by his past. Spurning pleas by his drug-addled girlfriend (Maria Candelaria) to be healed by him, he is now headed backward down that road, haunted by her death from a subsequent overdose, in search of his estranged brother (Brian Rivera) and some kind of redemption. It's a road that leads him to the Golden Gate, as far west as you can get, and maybe a step too far.

Mary's deflating note of modesty at the top of the play, amid the out-sized proportions of her character's almost classical stature, not only produces a gentle laugh. It marks something wise and alluring in the work of



**ALLELUIA, THE ROAD**  
 PHOTO BY  
 JAY YAMADA

Luis Alfaro, which resurfaces with varied success throughout Campo Santo's production of *Alleluia, the Road*, a world-premiere collaboration with the playwright now up at Intersection for the Arts. That amounts to a built-in, meta-theatrical commentary on the epic proportions of the vernacular, and the normally unsung lives that speak it. (Part of the Triangle Lab's Califas project and festival, summing and celebrating voices of the Central Valley, the play takes place amid the faces and recorded stories of an accompanying gallery exhibition.)

It's a knowing style, mixing pop references and inflated prose, that lends itself naturally to fourth-wall breaks, asides, or magical realism; and it reflects throughout a certain ethnic "double consciousness" (to borrow W.E.B. DuBois's famous term) alive and present in the "real" world. For the characters seem aware at times of the vastly different cultural terrain they occupy simultaneously and straddle almost surreally — including the narrative tropes of the dominant culture, as well as a set of more familial narratives rooted in some mélange of Latino, African American, and indigenous traditions.

This double consciousness in the writing is redolent of a similar tragi-comical tension in the plays of Octavio Solis, for example, a Campo Santo stalwart. Or those of Richard Montoya — whose *American Night* premiered in the summer at California Shakespeare Theater as part of the same Califas project of Intersection's Triangle Lab (a community-expanding initiative of Intersection and Cal Shakes). But it does not necessarily make for a strong play, and neither *American Night* or *Alleluia, the Road* is very persuasive as reflections of real life, or even magical-real ones. (Montoya's *The River*, which premiered last April, while uneven, was a more inspired outing penned specifically for Campo Santo,

also as part of the Califas project.)

Among other problems, the narrative twists and turns in *Road* feel too well trod already, and too bumpy in terms of characterization or backstory. (These are characters who speak their complexes and motivations with too much ready articulation, leaving little for the audience to interpret or intuit.) At the same time, the use of a choir of voices, bursting now and then into some classic spirituals, tends to feel thematically heavy-handed rather than rousing and meaningful. Aesthetically, instead of genuinely forward leaning, the play ends up seeming derivative of stronger Campo Santo productions of the past.

Directed (like *Night*) by Cal Shakes' Jonathan Moscone, the action unfurls along a runway playing area, two small stages on either end, and around the audience, but for all its structured intimacy is only sporadically effective. Castellanos and San José deliver the strongest, most intricately crafted performances — and indeed their characters are the more detailed ones. San José also offers a volcanic monologue that's a highlight of the evening. There is a listless and forced feeling to the performances overall, however, which reinforces the sense that this road does not lead anywhere very new.

Who speaks, who is heard, and the power of the word — a major theme connecting not only the stories in *Alleluia, the Road* but those of the larger Califas project of which it is a part — is a perennially important, and potent, subject for drama. But our ability to connect with it in *Road*, at least, may require that it be pitched in a new key. **SFBG**

**ALLELUIA, THE ROAD**  
 Extended through Nov 23  
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 Intersection for the Arts  
 925 Mission, SF  
 www.theintersection.org



BY RITA FELCIANO  
arts@sfbg.com

**DANCE** Was Kunst-Stoff's 15th anniversary concert this past weekend its last show in town? Perhaps, perhaps not. Yannis Adoniu, who founded the company with Tomi Paasonen, chooses his words carefully a couple of days before the shows. He acknowledges talking with local presenters about maybe "having an annual season here" and about "stabilizing our presence here."

But for the time being, Kunst-Stoff is gone. The questions are "why?" and "why now?" In some ways, Adoniu has become a victim of his own success. He, together with La Alternativa and the Off Center, has run a successful studio space — the envy of many a struggling company — which has become what he calls a "sanctuary." Besides classes and workshops the place has offered performance opportunities, not just for local artists but also for dancers from abroad like Anthony Rizzi and Constantine Baecher. "These conversations have been fantastic," Adoniu says. "I could stay here as institutionalized Kunst-Stoff, but that's what not what I am supposed to be doing. I have not done a major work in a theater for a long time because I have wanted to be available [to the artists working here]."

Adoniu, a ballet dancer originally from Greece, came to the Bay Area in 1993 after having seen Alonzo King set *Without Wax* on the Frankfurt Ballet. What impressed him was the equality between the sexes in King's work. "I wanted to dance," he remembers, and he knew that most ballet repertoire (at the time) reduced the male dancer to support the ballerina. He also liked that the Bay Area "does not have institutionalized names and technique as there are in New York and Europe." So this was a

# Move freely

Kunst-Stoff Dance Company offers a retrospective — and a farewell

good place for him as a young artist — but like many others, he finds it "very, very hard" to get support once you have developed beyond a certain level. So back to Europe it is, where he feels he can take his own work where it needs to go.

The easy riding *98-13*, the second of the three pieces which formed the 15th anniversary retrospective, offered a good overview of Adoniu's perspective on dance. He has long passed the restrictions of his ballet training not be rejecting but by transcending it. Some of *98-13*'s individual moments did ring a bell — *Repetika*, *Less Sylphides*, *the moment you stood* — but for the most part they toppled over each other as if spilled from a bag of toys. This was an affectionate, lighthearted look at the past.

The fun was in seeing the dancers take shape. Leyya Tawil resembled a huge bird on the tip of her toes. Daiane Lopes da Silva is a fierce mover but also a comedian. Katie Gaydos told us that giving birth is no more difficult than doing a *rond de jambe en l'aire*. I'll take her word for it. Parker Murphy, as the only male, of course got to lift some obstreper-

ous females. In the end, Adoniu, in a business suit, offered an intricate, determined walking combination that included a lovely arabesque. Maybe he was taking measure of what has passed, or perhaps of what lies ahead.

If *98-13* was full of surprises, the trajectory for the opening *Solo for Yannis* could be foreseen. Strongly danced by Lopes da Silva with the assistance of Widon Yang, Ivo Serra, and Tomi Paasonen, the piece posed questions about navigating unstable ground if you have no point of reference. Blinded by a hooded garment, she rolled, stretched, and recoiled on a rug that kept being yanked away, her fingers becoming antennas, her head sniffing the air. Precarious for the men and the dancer, *Solo* derived its interest from the tiny shifts of give and take, limitations set and rejected. The moral of this story? Keep going even if you end up being naked, vulnerable, and alone.

Paasonen's ironically named *Those Golden Years* may have been inspired by a dream about his mother but it also threw a mirror at Adoniu. The work opened with composer Yuko Matsuyama, a flower garden in motion, carefully tracing a path along the edge of a mound of what turned out to be crumpled sheets of gold and silver Mylar. Her rhythmically intriguing score, which included a narration by Paasonen, set the tone for what became a seductive, but also touching visual feast.

Predictably, Adoniu emerged from this heap of plastic — one limb at a time. Yet *Golden's* airy, glittering artifice contrasted seductively with the solidity and warmth of the human body. The dancer smashed, admired, hugged, and hid in it. He donned it as a fairy prince's garment but also as a garbage bag. Eventually he too was left naked — even deprived of his manhood. **SFBG**

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## ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com).

### THEATER

#### OPENING

**Amaluna** Big Top at AT&T Park, Third Street at Terry A. Francois Blvd, SF; [www.cirquedusoliel.com](http://www.cirquedusoliel.com). \$50-175. Opens Wed/13, 8pm. Check website for schedule, including special holiday show-times. Through Jan 12. Cirque du Soliel returns with a show set on “a mysterious island governed by Goddesses and guided by the cycles of the moon.”  
**Arlington** Magic Theatre, Fort Mason Center, 2 Marina, Bldg D, Third Flr, SF; [www.magictheatre.org](http://www.magictheatre.org). \$20-60. Previews Wed/13-Sat/16, 8pm; Sun/17, 2:30pm; Tue/19, 7pm. Opens Nov 20, 8pm. Runs Wed-Sat, 8pm (no show Nov 28; also Dec 4, 2:30pm); Sun and Tue, 7pm (also Sun, 2:30pm; no 7pm show Dec 8); Through Dec 8. Magic Theatre performs Victor Lodato and Polly Pen’s world-premiere musical.  
**Urge For Going** Z Below, 470 Florida, SF; [www.goldenthread.org](http://www.goldenthread.org). \$10-45. Previews Thu/14-Fri/15, 8pm. Opens Sat/16, 8pm. Runs Thu-Sat, 8pm (no show Nov 28); Sun, 3pm. Through Dec 8. Golden Thread Productions presents Mona Mansour’s play about a Palestinian teen who hopes academics will be her ticket out of the Lebanese refugee camp she calls home.

#### ONGOING

**The Barbary Coast Revue** Stud Bar, 399 Ninth St, SF; [eventbrite.com/org/4730361353](http://eventbrite.com/org/4730361353). \$10-40. Wed, 9pm (no show Nov 27). Through Dec 18. Blake Wiers’ new “live history musical experience” features Mark Twain as a tour guide through San Francisco’s wild past.  
**BoomerAging: From LSD to OMG** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Tue, 8pm. Extended through Dec 17. Will Durst’s hit solo show looks at baby boomers grappling with life in the 21st century.  
**Driving Miss Daisy** Buriel Clay Theater at the African American Art and Culture Complex, 762 Fulton, SF; [www.african-americanshakes.org](http://www.african-americanshakes.org). \$12.50-37.50. Fri/15-Sat/16, 8pm; Sun/17, 3pm. African-American Shakespeare Company performs Alfred Uhry’s Pulitzer-winning drama.  
**Emmett Till: A River** NOH Space in Project Artaud, 2840 Mariposa, SF; [www.theatreofyugen.org](http://www.theatreofyugen.org). \$20-30. Thu/14-Sat/16, 8pm; Sun/17, 2pm. Theatre of Yugen presents a world premiere by Kevin Simmonds and Judy Halebsky; it uses classical Japanese Noh drama to tell the story of civil rights-era murder victim Emmett Till.  
**The Gershwins’ Porgy and Bess** Golden Gate Theatre, One Taylor, SF; [www.shnsf.com](http://www.shnsf.com). \$60-210. Tue-Sat, 8pm (no show Nov 28; check website for matinee schedule); Sun, 2pm. Through Dec 8. The Tony-winning Broadway revival launches its national tour in San Francisco.  
**I Married an Angel** Eureka Theatre, 215 Jackson, SF; [www.42ndstmoon.org](http://www.42ndstmoon.org). \$25-75. Wed/13-Thu/14, 7pm; Fri/15, 8pm; Sat/16, 6pm; Sun/17, 3pm. 42nd Street Moon performs the Rodgers and Hart classic.  
**The Jewelry Box: A Genuine Christmas Story** The Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-40. Fri, 8pm; Sat, 5pm. Through Dec 28. Brian Copeland performs the world premiere of his new, holiday-themed work, an Oakland-set autobiographical tale that’s a prequel to his popular *Not a Genuine Black Man*.  
**My Beautiful Launderette** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Dec 22. New Conservatory Theatre Center performs Andy Gram and Roger Parsley’s adaptation of Hanif Kureishi’s award-winning screenplay.  
**Peter and the Starcatcher** Curran Theatre, 445 Geary, SF; [www.shnsf.com](http://www.shnsf.com). \$40-160. Tue-Sat, 8pm (also Wed and Sat, 2pm; no show Nov 28); Sun, 2pm. Through Dec 1. Fanciful, Tony-winning prequel to *Peter Pan*.  
**The Rita Hayworth of This Generation** Garage, 715 Bryant, SF; [www.715bryant.org](http://www.715bryant.org). \$10-15. Wed-Thu, 8pm. Through Nov 21. Tina D’Elia performs her multi-character solo play.  
**Shakespeare Night at the Blackfriars (London Idol 1610)** Phoenix Arts Association Annex Theatre, 414 Mason, SF; [www.subshakes.com](http://www.subshakes.com). \$20-25. Fri/15-Sat/16, 8pm; Sun/17, 7pm. Subterranean Shakespeare performs George Crowe’s comedy about a playwrighting contest between Ben Jonson, Thomas Middleton, Francis

Beaumont, and the ghost of Christopher Marlowe.  
**“Shocktoberfest 14: Jack the Ripper”** Hypnodrome, 575 10th St, SF; [www.thrillpeddlers.com](http://www.thrillpeddlers.com). \$25-35. Thu-Sat, 8pm. Through Nov 23. It’s lucky 14 for the Thrillpeddlers’ annual Halloween-tide Shocktoberfest, and while there are few surprises in this year’s lineup, there’s plenty of reliable material to chew on. Opening with *A Visit to Mrs. Birch* and the Young Ladies of the Academy, a ribald Victorian-era “spanking drama,” the fare soon turns towards darker appetites with a joint Andre De Lorde-Pierre Chaine work, *Jack the Ripper*. Works by De Lorde — sometimes referred to as the “Prince of Fear” — have graced the Hypnodrome stage over the years, and this tense Victorian drama, though penned in the 30s, is suitably atmospheric. Although it becomes pretty evident early on *who* dunnit, it’s the *why* that lies at the heart of this grim drama, and in the course of that discovery, the play’s beleaguered lawmen reveal themselves to be no less ruthless than the titular Ripper (John Flaw) in pursuit of their quarry. Norman Macleod as Inspector Smithson particularly embodies this unwholesome dichotomy, and Bruna Palmeiro excels as his spirited yet doomed bait. Inspired by Oscar Wilde’s *Salome*, the Thrillpeddlers’ piece by the same name is perhaps the weak link in the program, despite being penned by the ever-clever Scrumbley Koldewyn, and danced with wanton abandon by Noah Haydon. Longtime Thrillpeddlers’ collaborator Rob Keefe ties together the evening’s disparate threads under one sprawling big top media circus of murder, sex, ghosts, and sensationalism with his somewhat tongue-in-cheek, San Francisco-centric *The Wrong Ripper*. (Gluckstern)  
**Sidewinders** Exit on Taylor, 277 Taylor, SF; [www.cuttingball.com](http://www.cuttingball.com). \$10-50. Thu/14, 7:30pm; Fri/15-Sat/16, 8pm (also Sat/16, 2pm); Sun/17, 5pm. Cutting Ball opens its 15th season with the world premiere of Basil Kreimendahl’s absurdist romp through gender queerness. In a cartoonish, desolate wasteland (designed by Michael Locher), Dakota (Sara Moore), a bleached-blond gunslinger in buckskin fringes, and Bailey (DavEnd), a possibly AWOL soldier rocking high-heeled boots and a single drop earring, wrestle with the conundrum of what to call their respective genitals. And more to the point, what to do with them after they figure it out. Or as Bailey bluntly puts it, “Who am I supposed to *fuck*?” But there’s more to being stranded in the uncharted wilderness at stake than “organ confusion,” and soon they must channel their uncommon alliance into finding a way back out. What they find instead includes a regal figure of indeterminate gender possessed of extra limbs (Donald Currie), a suicidal servant with surgical skills (Norman Muñoz), and a growing realization that wilderness, like identity, is relative. Moore and DavEnd make a good comedic team, their endless banter, circular logic and exaggerated facial gymnastics giving them the philosophical gravitas of a Looney Tunes episode, while Currie’s turn as mutated muse is unexpectedly moving. Recent winner of the prestigious Rella Lossy award, this intriguing world premiere marks playwright Basil Kreimendahl’s first professional production, though it seems safe to say that it won’t be the last. (Gluckstern)  
**Underneath the Lintel** Geary Theater, 415 Geary, SF; [www.act-sf.org](http://www.act-sf.org). \$20-150. Tue-Sat, 8pm (check website for matinees). Extended through Nov 23. A lone librarian (David Strathairn) takes the stage with a suitcase of “scraps” he will use to “prove one life and justify another.” To illustrate the first, he pulls a battered travel guide — 113 years overdue — from the case, and then, as the play continues, displays further “lovely evidence” to bolster his admittedly vague hypothesis. The life he is attempting to prove is that of the so-called “Wandering Jew,” but it’s the life he attempts to justify, namely his own, that becomes the more compelling, and his broadening horizons drive his narrative far more efficiently than his curious obsession with a man in a funny hat (who owes the library quite a fine for his century-delayed return of the guidebook). As a man who has rarely left the comfortable confines of his home town, Hoofddorp, traveling to London, China, New York City, and even Australia is nothing short of epic in the best sense of the word — a hero’s journey during which the benignly dotty librarian emerges transformed. Given the expanse of ACT’s Geary Theater mainstage, the production does suffer somewhat from a lack of intimacy, but moments of inventive staging take advantage of Nina Ball’s fantastically-cluttered set and the librarian’s innate sense of curiosity, as he unearths a wealth of evidence and fraught memories from the depths of the cavernous space. (Gluckstern) **SFBG**

# ARTS + CULTURE WINTER EVENTS



**MITCHELL ALTIERI'S HOLY GHOST PEOPLE OPENS THE CINEMA BY THE BAY FESTIVAL AT THE ROXIE NOV. 22.** PHOTO COURTESY OF SAN FRANCISCO FILM SOCIETY

A selective sampling of upcoming Winter Arts events. Listings are compiled by Guardian staff. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Selector.

## NOV 21

**City College of San Francisco's Festival of the Moving Image** Roxie Theater, 3117 16th St, SF; [facebook.com/festivalofthemovingimage](http://facebook.com/festivalofthemovingimage). 7 and 8:45pm, \$6.50-10. Students in CCSF's Cinema Department and Broadcast Electronic Media Arts Department showcase their cutting-edge short films.

## NOV 22

**Cinema by the Bay Festival** Roxie Theater, 3117 16th St, SF; [www.sffs.org](http://www.sffs.org). Through Nov 24. \$10-25. The San Francisco Film Society wraps up its fall season with this showcase of Bay Area filmmaking. Opening night features Mitchell Altieri's cult thriller *Holy Ghost People*, screening at both 7 and 9:30pm.

## NOV 23

**"Art and Ideas Day Festival"** Yerba Buena Center for the Arts, 701 Mission, SF; [www.ybca.org](http://www.ybca.org). Noon-9pm, free. In conjunction with its current "Dissident Futures" exhibit, YBCA hosts a festival aiming to inspire explorations of "possible futures," with workshops, lectures, performances, interactive media and more presented by robotic experts, food activist, designers, environmentalists, and other experts.

**"Great Dickens Christmas Fair"** Cow Palace, 2600 Geneva, SF; [www.dickensfair.com](http://www.dickensfair.com). Opens today. Runs Sat-Sun, 10am-7pm, through Dec 22. \$12-30. Party like a Victorian at this Bay Area tradition, back for its 35th year of London-circa-1965 delights: food, booze (including multiple English-style pubs and an absinthe bar), live performances, kid-friendly activities, shops showcasing handmade crafts and artwork, and more.

## NOV 27

**Hanukkah at the Jewish Community Center of San Francisco** 3200 California, SF; [www.jccsf.org](http://www.jccsf.org). Candle lightings tonight through Dec 4 (no lightings Nov 28 or Nov 30), 4:30pm. Family Hanukkah Celebration Dec 1, 4pm, \$5-20. Celebrate the Jewish holiday (which coincides with Thanksgiving this year; the JCCSF is calling it "Thanksgivukkah") with menorah lightings and a family celebration that includes food and live music.

## NOV 29

**Another Hole in the Head Horror Film Festival** Balboa Theater, 3630 Balboa, SF; and New People Cinema, 1746 Post, SF; [www.sfndie.com](http://www.sfndie.com). Through Dec 19. \$10-12. SF IndieFest presents its 10th annual offshoot fest highlighting indie horror, sci-fi, and fantasy films. Opening night is intriguingly-titled 1980s-inspired slasher *All Cheerleaders Die*.

**"Black Friday Roller Disco Party"** Women's Building Auditorium, 3543 18th St, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). 8pm-midnight, \$10. Disco costumes are encouraged at this skating party that benefits SF IndieFest. BYO skates or rent them when you arrive.

## NOV 30

**"Guardianas de la Vida"** Dance Mission Theater, 3316 24th St, SF; [www.dancemission.com](http://www.dancemission.com). Healing session 6pm; performance, 7pm. \$15. Music, flamenco dance, and poetry performances in honor of San Francisco's International Day for the Elimination of Violence Against Women and Girls.

## DEC 5

**"The Golden Girls: The XMAS Episodes"** Victoria Theatre, 2961 16th, SF; [www.tranyshack.com](http://www.tranyshack.com). Through Dec 22. \$30. In this latest incarnation of the performance series inspired by the classic sitcom, Miami's feisty seniors (portrayed by Heklina, Cookie Dough, Matthew Martin, and Pollo Del Mar) return to spread holiday cheer and (of course!) eat plenty of cheesecake.

## DEC 6

**"A Christmas Carol"** Geary Theater, 415 Geary, SF; [www.act-sf.org](http://www.act-sf.org). Through Dec 28. \$20-95. American Conservatory Theater mounts its annual production of the Dickens classic, with James Carpenter as Scrooge and Ken Ruta as Jacob Marley's ghost.

## DEC 13

**"Too Many Tamales: A Holiday Story for the Whole Family"** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). Through Jan 4. \$15-35. Marsh Youth Theater and author Gary Soto collaborate on this high-energy holiday show — complete with puppets and Mexican music — based on Soto's picture book.

## DEC 14

**"Dance-Along Nutcracker: Nutcrackers of the Caribbean!"** Yerba Buena Center for the Arts, 701 Mission, SF; [www.dancealong-nutcracker.org](http://www.dancealong-nutcracker.org). Through Dec 15. \$10-50. The beloved Bay Area tradition, with music performed by the San Francisco Lesbian/Gay Freedom Band, returns, with shows aimed at both kids and grown-ups (this year: the nautical theme includes a piratical "Captain's Ball Gala").

## DEC 24

**"Kung Pao Kosher Comedy"** New Asia Restaurant, 772 Pacific, SF; [www.koshercomedy.com](http://www.koshercomedy.com). Through Dec 26. \$44-65. Back for its 21st year, Lisa Geduldig's genius pairing of "Jewish comedy on Christmas in a Chinese restaurant" features performers Gary Gulman, Adrienne Tolsch, and Samson Koletkar. Ticket prices include either dinner or cocktails with dim sum. **SFBG**

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— NEW YORK TIMES



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## ARTS + CULTURE LIT

BY GARRETT CAPLES  
arts@sfbg.com

**LIT** I drive up into the East Oakland hills, past 19th century "Poet of the Sierras" Joaquin Miller's odd little cabin, to visit Michael McClure. Based on his youthful good looks, you'd never guess he was a few days shy of 81, but the trail McClure has blazed through literary history testifies by length, stretching back to 1955 when — alongside Philip Lamantia, Philip Whalen, and Gary Snyder — he was the youngest participant in the famous Six Gallery reading at which Allen Ginsberg debuted "Howl." It was a seminal moment in postwar American poetry. "We all put our toes to the line that night and broke out," he says. "And we all went our own directions."

Beginning with his first book of poems, *Passage* (1956), McClure would find himself going in many directions, writing novels, essays, journalism, and even Obie-award-winning plays like *The Beard* (1965). As a counter-cultural figure, he could roll with the times, reading at the Human Be-In in 1967 in Golden Gate Park; associating with high-profile rock acts like Bob Dylan, the Doors, and Janis Joplin (for whom he co-wrote the 1970 classic "Mercedes Benz"); and appearing in movies like Peter Fonda's *The Hired Hand* (1971) and Martin Scorsese's *The Last Waltz* (1975). In the mid-'80s, he even began performing with the Doors' Ray Manzarek on piano, releasing such CDs as last year's *The Piano Poems* (Oglio Records). And though I've come to discuss *Ghost Tantras*, his 1964 self-published book of "beast language" reissued this month by City Lights, we inevitably touch on the recently deceased keyboardist with whom McClure played over 200 gigs.

"Ray died at a very wonderful time," McClure says. "He's 74 and at the height of his powers. People say, 'You must feel broken up about Ray,' but I'm actually happy to know someone who stepped out in his own glory. The last time I saw him was [last] November. We had just done a performance at the Sweetwater in Mill Valley. That night Bobby Weir sat in. It was like the Doors and the Grateful Dead embraced."

### THE LANGUAGE OF THE BEAST

But *Ghost Tantras* predates most of these famous exploits. The origins of what McClure calls its "beast



## Break on through

Michael McClure reflects on his "beast language" classic

language" can be traced back to his early play *The Feast*, performed in 1960 at SF's Batman Gallery.

"The walls had Jay DeFeos and Bruce Conners on them," he recalls. "The actors were dressed in Indian blankets and torn white tissue paper beards, seated before a long table that carried black plums and white bread, black wine. Thirteen of them performed a Last Supper-like rite and spoke in beast language and English of the melding of opposites and the proportion of all beings, from the incredibly tiny to the cosmic."

"Beast language" might be described as a roaring deformation of language into something less oriented toward signification and more toward the physicality of the body, poetry as "a muscular principle," as he writes in the original introduction, rather than as a mimetic text conveying images and ideas. Take, for example, these lines from tantra 46: "NOWTH / DROON DROOOOOOOR AGH ! / Nardroor yeyb now thowtak drahr ooh me thet noh / large faint rain dreeps oopon the frale tha toor / glooing gaharr ayaieooo." Signification isn't the prime motivation here, nor is it entirely absent, as snippets of

THE LITERARY ICON IS CELEBRATING THE 50TH ANNIVERSARY OF *GHOST TANTRAS*. PHOTO BY GARRETT CAPLES

this experience. Meanwhile, I had begun practicing Kundalini yoga, which is a chakra-centric yoga, and I was beginning to have powerful experiences."

### "ART WITH NO EDGES"

This desire to convey visionary experience might seem at odds with *Ghost Tantras*'s frequent resistance to signification, yet the apparent paradox might be resolved through Abstract Expressionism, which McClure insists was "one of my most profound sources, the art with no edges, the art with no limits." Viewed thusly, *Ghost Tantras* aspires to the degree of autonomy accorded to nonrepresentational art by not referring to experience but rather offering it.

"Allen Ginsberg had introduced me to Mark Rothko, and I got Rothko's phone number," McClure recalls. "I had *Ghost Tantras* and I wanted to show them to him but in the meantime I lost his number, as you did in those days. I always thought Rothko would be the right person to see the fields of letters in *Ghost Tantras*, as you see in one of his field paintings. If you look at *Ghost Tantras* in a different way, you see that each one is a field, a work of visual substance. Or non-substance."

"I knew I was tangoing with my own personal ridiculousness when I wrote these. I don't mind that, because in my writing when it's at its most intensely serious it's also at its most comic. And I call to mind what I think are some of the most important poems of the 20th century, Federico García Lorca's 'Gacela of Unforeseen Love,' which is among the most intense love poetry I've ever experienced. It's also kinda comic. My own poetry, when I believe in it the most, also has an edge to it that is not serious, or it's *serious*, all right, but real seriousness has an edge that breaks on through to the other side."

"It was part of the massive and inspired creativity that was rushing around me," he concludes. "That's probably the best clue I can give to anyone who wants to understand the sources behind *Ghost Tantras*, as part of the huge energy that was amassing itself and pouring through California at the time." **SFBG**

### MICHAEL MCCLURE

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PHOTO BY  
FRANK MARSHALL



A PARISIAN CHILD IN *LE JOLI MAI*  
PHOTO COURTESY OF ICARUS FILMS



# The great pretender

A legend crashes and burns in 'The Armstrong Lie'

BY CHERYL EDDY  
cheryl@sfbg.com

**FILM** If something appears too good to be true, the saying goes, it probably is. Take Lance Armstrong, who beat cancer to become a cycling superstar, winning the grueling Tour de France a record seven consecutive times. He vehemently denied using performance-enhancing drugs until January 2013, when he 'fessed up during a tastefully choreographed sit-down with Oprah. By that point, the big reveal wasn't that he'd doped his way to athletic glory — it was that he was finally admitting to it.

"This is a story about power, not doping," a talking head points out in Alex Gibney's latest doc, *The Armstrong Lie*. Gibney, an Oscar winner for 2007's *Taxi to the Dark Side* (he also made this year's *We Steal Secrets: The Story of WikiLeaks*), set out to make something more along the lines of *The Armstrong Return*, shadowing Armstrong as he prepped for his 2009 Tour de France comeback. He envisioned crafting a "feel-good movie," especially when Armstrong notched an impressive third-place finish — a feat intended to silence the drug rumors once and for all. In the end, it only amplified the skepticism that loomed over his accomplishments. And as the evidence against Armstrong mounted, Gibney scrapped his original concept and went in a decidedly darker direction.

Gibney, who narrates in the first person, unwittingly became a character in his own film. Armstrong's critics, interviewed for *Lie*, admit they spotted the acclaimed documentarian among Armstrong's Tour de France entourage and feared he was "buying into the bullshit." Among these voices are Armstrong's former US Postal Service teammate, Frankie Andreu, and his wife, Betsy, who both testified during the US Anti-Doping Agency's investigation into Armstrong. Over the years, they'd been excoriated by their former good friend and his supporters for speaking out against him.

A feel-good movie, this is not. One need only read the film's title to understand what motivated Gibney's

second attempt at making an Armstrong doc. "For this new film, doping was not the most important thing," he writes in his director's notes. Doping, he says, "was an essential part of the culture of professional cycling ... and evidence of [Armstrong] doping had been hiding in plain sight since 1999." Instead, "it was the lie that interested me" and "the abuse of power. Armstrong was so powerful in his sport that he could protect and defend his lie with the arrogance and cruelty that he showed his cycling rivals on the road."

That arrogance extended to his participation in Gibney's original film; unsurprisingly, he made for a control-freak documentary subject. But all bets were off once Armstrong came clean. He wasn't Superman — he'd been pumping dope like everyone else. He was also revealed to be a bullying jerk who'd used his celebrity power to cover his tracks, according to his former teammates and associates. And once the curtain was lifted, he forfeited the luxury of being "the manager of his own storyline," as Gibney puts it.

For someone like Armstrong, possessed of such carefully tended personal mythology, that was huge. His reputation suffered and sponsors cut ties. (In at least one San Francisco gym, an image of the Golden Gate Bridge was hastily tacked over an Armstrong photo mural.) His seven victories were stripped away, and — worst of all — cancer survivors who'd lifted him up as a hero were left feeling deeply deceived.

Ultimately, Gibney's film probes deeper than Armstrong's flaws; it's careful to point out that drug use is widespread among professional cyclists (and in other pro sports, too — just ask Barry Bonds), who are surrounded by an insular, high-stakes culture that encourages it. The sports world lives and dies by the next world record or superhuman achievement. Is it any wonder that elite athletes seek out that extra competitive edge? And that Armstrong would believe he had the power to rearrange reality to keep his victories intact? **SFBG**

**THE ARMSTRONG LIE** opens Fri/15 in Bay Area theaters.



# Eternal spring: 'Le Joli Mai'

**FILM** Chris Marker did not seem to see a hard distinction between cities and their people. The cat-loving leftist documentarian, whose distinctly poetic outlook we sadly lost last year, is probably best known for his experimental sci-fi short *La Jetée* (1962) and his ethnography-cum fictionalized-travel-memoir *Sans Soleil* (1983).

But his filmography goes much deeper than that, and often focuses on the inner life of human and political organisms. Restored and screened at this year's Cannes Film Festival, *Le Joli Mai* is a 1962 collaboration with cinematographer Pierre Lhomme, which traipses geographically and temporally around Paris in May '62. Much of the movie consists of man-and-woman-on-the-street interviews, with an assortment of more settled chats in people's homes or workplaces. Framed by a chimera of English and French narration, by Simone Signoret and Yves Montand respectively, the film gives its "biggest roles" to "free people, those who are able to question, to refuse, to undertake, to think, or simply to love."

Marker investigates these free people's attitudes toward their professions, their social lives, their home city, the housing problems of Paris, the Algerian War, and numerous other subjects close to their hearts. Some are passionately political, while others think it's best to keep silent or ignore certain crises — a cross-section of political approaches that echoes throughout modern society, whether in Europe or the United States. Indeed, seeing this movie now with its specificity of time and place, it's possible to imagine a not-too-different portrait of, say, 2012 Paris, or Los Angeles, or London.

During the mostly casual interviews, Lhomme's camera wanders, never too committed to its initial subject to notice something more interesting in the background, or even just elsewhere on the subject's person. Marker and Lhomme's

approach is almost never without levity — people's opinions on the issues of the day are not to be mocked necessarily, but neither are they to be taken at face value. They're all just people, and the texture of the film repeatedly reinforces that truth.

Marker and Lhomme strive to represent the true diversity and cultural fabric of '62 Paris. Their subjects include poets, a painter, an inventor of automotive technology, a pair of teenage stock market assistants, an introverted single theater seamstress and cat-lover, a worker from Algeria, a student from Dahomey, a poor family finally granted more spacious housing, an ex-clergyman turned union militant, and on and on.

In the film's final act, a montage of city symphony-esque time lapse shots of the city and a litany of statistics about life, death, and resources in the month of May gives way to a glimpse at Paris' not-so-free inhabitants. Finally, Marker offers a reflective monologue (via Signoret) in a style that will be familiar to anyone who has seen *Sans Soleil*, and which also prefigures Werner Herzog's sci-fi-tinged epilogue to his *Cave of Forgotten Dreams* (2010). Marker makes a literary text of the human face, offering his interpretations and looking for recurring themes among the wildly diverse denizens of Paris; he imagines how a "Martian just landed on the planet Earth" might read these human documents, and philosophizes about what plagues these haunted-looking faces.

His poetic extrapolation might frustrate some viewers, as it leaps beyond the boundaries of empirical detail to ponder the collective psyche of the people of Paris, but this is Marker's true gift. He is an imaginative reader of the human face, mind, and heart as they operate in an urban environment, and his critique from 1962 is as valuable as ever today. **(Sam Stander)**

**LE JOLI MAI** opens Fri/15 in Bay theaters.

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

**American Promise** This remarkable look at race, education, parenting, and coming-of-age in contemporary America is the result of 13 years spent following African American youths Seun and Idris (the latter the son of filmmakers Joe Brewster and Michèle Stephenson). At the beginning, the Brooklyn pals are both starting at the exclusive Dalton School, where most of their classmates are rich white kids. This translates into culture-clash experiences both comical (a 13-year-old Idris estimates he's been to 20 bar mitzvahs) and distressing, as both boys struggle socially and academically for reasons that seem to have a lot to do with their minority

status at the school. Culled from hundreds of hours of footage — a mix of interviews and cinéma vérité — Brewster and Stephenson's film captures honest moments both mundane and monumental, sometimes simultaneously, as when Seun's mother, driving the kids to school, discusses her battle with cancer as his younger siblings trill a Journey song in the back seat. (And even this seemingly light-hearted aside takes on heft later in the film.) Extra props to Brewster and Stephenson, who clearly made a conscious choice not to edit out any of their own foibles — for the most part, they're caring, involved parents, but be warned: strident homework nagging is a recurrent theme. (2:20) **Roxie**. (Eddy) **The Armstrong Lie** See "The Great Pretender." (2:03) **Embarcadero, Shattuck, Smith Rafael. The Best Man Holiday** Taye Diggs and Sanaa Lathan lead an ensemble cast in this seasonal sequel to 1999 hit *The Best Man*. (2:00) **The Book Thief** One of those novels that seems to have been categorized as "young adult" more

for reasons of marketing than anything else, Markus Zusak's international best seller gets an effective screen adaptation from director Brian Percival and scenarist Michael Petroni. Liesl (Sophie Nelisse) is an illiterate orphan — for all practical purposes, that is, given the likely fate of her left-leaning parents in a just-pre-World War II Nazi Germany — deposited by authorities on the doorstep of the middle-aged, childless Hubermanns in 1938. Rosa (Emily Watson) is a ceaseless nag and worrywart, even if her bark is worse than her bite; kindly house-painter Hans (Geoffrey Rush), who's lost work by refusing to join "the Party," makes a game of teacher Liesl how to read. Her subsequent fascination with books attracts the notice of the local Bürgermeister's wife (Barbara Auer), who under the nose of her stern husband lets the girl peruse tomes from her manse's extensive library. But that secret is trivial compared to the Hubermanns' hiding of Max Vandenburg (Ben Schnetzer), son of Jewish comrade who'd saved Hans' life in the prior world war. When war breaks out anew, this harboring of a fugitive becomes even more dangerous, something Liesl can't share even with her best friend Rudy (Nico Liersch). While some of the book's subplots and secondary characters are sacrificed for the sake of expediency, the filmmakers have crafted a potent, intelligent drama whose judicious understatement extends to the subtlest (and first non-Spielberg) score John Williams has written in years. Rush, Watson, and newcomer Schnetzer are particularly good in the well-chosen cast. (2:11) (Harvey) **How I Live Now** As 16-year-old Daisy (Saoirse Ronan) arrives to spend the summer with cousins she's never met, England is on the brink of war with an unnamed adversary. Daisy wants nothing to do with her new family and their idyllic countryside home — she's too caught up in self-loathing image and diet obsessions, which manifest in the movie as overwhelming voiceover chatter. Her eldest cousin, Eddie (George MacKay), begins to draw her out of her shell, but everything changes when a nuclear explosion hits the country. At first, the cousins' post-apocalyptic life is a



charming bucolic, soundtracked by British folk-rock. But the horrors of war soon find them, and the movie's latter half takes on a quite different tone. Adapted from Meg Rosoff's YA novel, *How I Live Now* is almost eager to tackle the ugliest aspects of wartime existence — mass graves, prisoner abuse, work camps — and this unflinching approach is compelling, despite some flaws in the acting and character development. (1:41) **Opera Plaza, Shattuck**. (Stander) **Le Joli Mai** See "Eternal Spring." (2:25) **Opera Plaza, Shattuck**. **Your Day Is My Night** Multidisciplinary artist Lynne Sachs returns to SF with this feature set in the world of NYC's Chinatown "shift bed" apartments — ones whose crowded tenants take turns using sleeping space, a phenomenon that exists in many US cities and immigrant communities. An experimental mix of documentary and staged narrative, Day's cohabiting protagonists are primarily older émigrés from China with diverse current jobs and divergent memories of life back home — from fond family reminiscences to the horrors of the Cultural Revolution. The individual stories told here are related not just in verbiage

(both scripted and improvised), but song, dance, theater, poetical imagery, and composer-sound designer Stephen Vitiello's collage soundtrack. At Other Cinema, Sachs will also present several of her short film works, including 2006's *Three Cheers for the Whale*, a collaboration with the late Chris Marker that revised his 1972 *Viva la Baleine*, which was co-directed with Mario Ruspoli. In addition to its ATA screening Fri 16, *Your Day Is My Night* also plays the Pacific Film Archive Nov 20. (1:03) **Artists' Television Access**. (Harvey) **SFBG**

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REP CLOCK

Schedules are for Wed/13-Tue/19 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ATA GALLERY** 992 Valencia, SF; www.atasite.org. \$6. "Other Cinema:" **Your Day is My Night** (Sachs, 2012), Sat, 8:30.

**BALBOA THEATRE** 3630 Balboa, SF; cinemasf.com/balboa. \$10. "Popcorn Palace:" **Back to the Future** (Zemeckis, 1985), Sat, 10am. Matinee for kids.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-12. •**Weekend** (Godard, 1967), Wed, 7, and **Crash** (Cronenberg, 1996), Wed, 9. •**The Big Lebowski** (Coen and Coen, 1998), Thu, 7, and **The Long Goodbye** (Altman, 1973), Thu, 9:15. **Warren Miller's Ticket to Ride** (2013), Fri, 8. Advance tickets at www.warrenmiller.com. •**Purple Rain** (Magnoli, 1984), Sat, 2:30, 8, and **Amadeus** (Forman, 1984), Sat, 4:40. •**Lawrence of Arabia** (Lean, 1962), Sun, 1:30, and **Doctor Zhivago** (Lean, 1965), Sun, 6. Danish chef Rene Redzepi of Copenhagen's top-rated Noma discusses *A Work in Progress*, Tue, 7. Tickets (\$30-65) at www.brownpapertickets.com.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **Blue is the Warmest Color** (Kechiche, 2013), call for dates and times. **Running from Crazy** (Kopple, 2013), call for dates and times. **The Armstrong Lie** (Gibney, 2013), Nov 15-21, call for times. **JFK: A President Betrayed** (Taylor, 2013), Sun, 7. With director Cory Taylor and producer Darin Nellis in person.

**CLAY** 2261 Fillmore, SF; www.sffs.org. \$10-25. "New Italian Cinema:" **Garibaldi's Lovers** (Soldini, 2012), Wed, 6:15; **Napoli 24** (Various directors, 2010), Wed, 9; **Balancing Act** (De Matteo, 2012), Thu, 6:30; **There Will Come a Day** (Diritti, 2013), Thu, 8:45; **Steel** (Mordini, 2012), Fri, 6:30; **Cosimo and Nicole** (Amato, 2013), Fri, 9; **We Believed** (Martone, 2010), Sat, 12:15; **Ali Blue Eyes** (Giovannesi, 2012), Sat, 4:15; **Out of the Blue** (Leo, 2013), Sat, 6:30; **The Interval** (di Costanzo, 2012), Sat, 9; **Gorbaciof** (Incerti, 2010), Sun, 1; **The Ideal City** (Lo Cascio, 2012), Sun, 3; **The Great Beauty** (Sorrentino, 2013), Sun, 6; **One Man Up** (Sorrentino, 2001), Sun, 9:30.

**ELLEN DRISCOLL PLAYHOUSE** 325 Highland, Piedmont; www.diversityfilmseries.org. Free. "Piedmont Diversity Film Series:" **The Invisible War** (Dick, 2012), Wed, 6:30.

**EXPLORATORIUM** 600 the Embarcadero, SF; www.sfcinematheque.org. \$5-10. "Necrology and More: Films of Standish Lawder," Wed, 7. **FOUR STAR** 2200 Clement, SF; www.intsf.com. \$6-8. Chinese American Film Festival, with 14 CONTINUES ON PAGE 38 >>

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CONT>>

new Chinese feature films, Wed-Tue.

**MECHANICS' INSTITUTE** 57 Post, SF; mili-brary.org/events. \$10. "CinemaLit Film Series: Dark Star: The Films of Barbara Stanwyck." **Clash By Night** (Lang, 1952), Fri, 6.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions" and "Arrested History: New Portuguese Cinema:" **48** (de Sousa Dias, 2009), Wed, 7. "Arrested History: New Portuguese Cinema:" **No Man's Land** (Lamas, 2012), Thu, 7; **Tabu** (Gomes, 2012), Sat, 6; **The Last Time I Saw Macao** (Rodrigues and Guerra da mata, 2012), Sat, 8:30; **Ruins** (Mozos, 2009), Sun, 3:30; **Still Life** (de Sousa Dias, 2005), Sun, 5. "Fassbinder's Favorites:" **Pickpocket** (Bresson, 1959), Fri, 7. "Love is Colder Than Death: The Cinema of Rainer Werner Fassbinder." **Fox and His Friends** (1974), Fri, 8:35.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **God Loves Uganda** (Williams, 2013), Wed-Thu, 9. **The Motel Life** (Polsky and Polsky, 2012), Wed-Thu, 7. "Live Projects 2: John Herschend and Alex Karpovsky in Conversation:" **Red Flag** (Karpovsky, 2012), with "Stories from



**the Evacuation**" (Herschend, 2013), Thu, 7. **American Promise** (Brewster and Stephenson, 2013), Nov 15-22, 6:15, 9 (also Sat-Sun, 1, 3:30). "United Film Festival," Fri-Sun. For schedule, visit www.theunitedfest.com. **Medora** (Cohn and Rothbart, 2013), Mon, 7:15 and 9:15.

**TANNERY** 708 Gilman, Berk; berkeleyunder-groundfilms.blogspot.com. Donations accepted.

"Berkeley Underground Film Society:" **JFK** (Stone, 1991), Sun, 7:30.

**UPTOWN THEATRE** 1350 Third St, Napa; www.uptowntheatrenapa.com. \$35-50. "Napa Valley Film Festival Comes to the Uptown Theatre," screenings with filmmakers in person, Sun, 10am-midnight.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$8-10. "X: The History of a Film Rating:" **Fritz the Cat** (Bakshi, 1972), Thu, 7:30; **Beyond the Valley of the Dolls** (Meyer, 1970), Sun, 2 and 4:30. **SFBG**

FIRST RUN VENUES



**SAOIRSE RONAN STARS IN DRAMATIC THRILLER *HOW I LIVE NOW*, OUT FRI/15.** PHOTO COURTESY MAGNOLIA PICTURES

The following is contact information for Bay Area first-run theaters.

**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero** 1 Embarcadero Center, promenade level. 267-4893. Theater closed for renovations until November 2013.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Marina** 2149 Chestnut. www.Intsf.com/marina\_theatre

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**New People Cinema** 1746 Post. www.newpeopleworld.com.

**1000 Van Ness** 1000 Van Ness. (800) 231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Center** Mission between Fourth and Fifth Sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Sundance Kabuki Cinema** Post/Fillmore. 929-4650.

**Vogue** Sacramento/Presidio. 221-8183.

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**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Magick Lantern** 125 Park Place, Point Richmond. (510) 234-1404.

**New Parkway** 474 24th St, Oakl. (510) 658-7900.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0354457-00. The following is doing business as 1. Down-

load-New 2. Downloadzone 3. Browserinfo. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 5/30/13. This statement was signed by Mukund Bhagavan. This statement was filed by Jennifer Wong, Deputy County Clerk, on October 22, 2013. L#00140. Publication: SF Bay Guardian. Dates: October 30, November 6, 13, 20, 2013. NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: October 9, 2013. To Whom It May Concern: The name of the applicant is: Shabu Club, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 951 Clement St., SAN FRANCISCO, CA 94118-2110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE L#00136; Publication Date: November 13, 2013. ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549860. SU-PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Matthew Thomas Thompson for change of name. TO ALL INTERESTED PERSONS: Petitioner Matthew Thomas Thompson filed a petition with this court for a decree changing names as follows: Present Name: Matthew Thomas Thompson. Proposed Name: Matt Thompson. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/12/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on October 8, 2013. L#00146, Publication dates: October 23, 30, November 6, 13, 2013. ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549832. SU-PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Nancy Diane Elkus AKA Nancy D Elkus for change of name. TO ALL INTERESTED PERSONS: Nancy Diane Elkus AKA Nancy D Elkus filed a petition with this court for a decree changing names as follows: Present Name Nancy Diane Elkus. Proposed Name: Nancy de Young Elkus. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/09/14. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on October 23, 2013. L#00146, Publication dates: November 6, 13, 20, 27, 2013. ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549880. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION

OF Stephanie Butori Wersel for change of name. TO ALL INTERESTED PERSONS: Petitioner Stephanie Butori Wersel filed a petition with this court for a decree changing names as follows: Present Name: Stephanie Butori Wersel. Proposed Name: Stephanie Anne Butori. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/24/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on October 1, 2013. L#00146, Publication dates: October 23, 30, November 6, 13, 2013.

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